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→ THE BOHEMIAN GIRL. ←

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# THE BOHEMIAN GIRL.

Opera

IN THREE ACTS,

THE MUSIC COMPOSED BY

BALFE.

THE WORDS BY ALFRED BUNN.

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EDITED BY ARTHUR SULLIVAN AND J. PITTMAN.

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# THE BOHEMIAN GIRL.

## DRAMATIS PERSONÆ.

COUNT ARNHEIM ( <i>Governor of Presburg</i> )	...	...	...	...	<i>Baritone.</i>
THADDEUS ( <i>a proscribed Pole</i> )	...	...	...	...	<i>Tenor.</i>
FLORESTEIN ( <i>Nephew of the Count</i> )	...	...	...	...	<i>Tenor.</i>
DEVILSHOOF ( <i>Chief of the Gipsies</i> )	...	...	...	...	<i>Bass.</i>
CAPTAIN OF THE GUARD	...	...	...	...	<i>Bass.</i>
OFFICER	...	...	...	...	<i>Tenor.</i>
ARLINE ( <i>Daughter of the Count</i> )	...	...	...	...	<i>Soprano.</i>
BUDA ( <i>her Attendant</i> )	...	...	...	...	<i>Soprano.</i>
QUEEN OF THE GIPSIES	...	...	...	...	<i>Soprano.</i>
CHORUS.					

This Opera is founded on a ballet called "*La Gipsy*," derived from Cervantes' tale "*Preciosa*." Its action is as follows:—COUNT ARNHEIM, loyal to the Austrian Empire, entertains certain guests at his castle, where they raise the National Standard above the Emperor's statue, the Count meanwhile extolling a soldier's life. The guests depart for the chase without him, his daughter, ARLINE, a child six years old, accompanying them with her nurse. THADDEUS, an exiled Polish rebel, enters seeking refuge, which he finds in the company of a tribe of passing gipsies, who disguise him by order of their leader, DEVILSHOOF, just in time to escape his pursuers. The huntsmen, with FLORESTEIN, a foolish nephew of Count Arnheim, return in terror with the tidings that Arline is attacked by a stag; Thaddeus rushes to her assistance, and restores her unhurt to the Count, whose gratitude induces him to invite the apparent gipsy to join the feast of rejoicing. At this feast Arnheim proposes the Emperor's health, which is declined boldly by Thaddeus, whose life is in danger for this act, but he is protected by the Count; Devilshoof, however, who has shared the republican enthusiasm of Thaddeus, is arrested and confined in the castle. He escapes, and is seen by the distracted company bearing away in his arms Arline, whose abduction suggests his revenge. In Act 2, twelve years have been past in sorrow by the Count; the gipsies are stationed at Presburg ready for a fair, led still by Devilshoof, who catches and robs Florestein, an incautious intruder; the GIPSY QUEEN, however, commands the restoration of his property; Devilshoof obeys, but reserves a diamond medallion for himself. Arline, reared among the gipsies and tended gently by Thaddeus, wakes from a sleep, and relates a strange dream, which Thaddeus knows is retrospective. She asks the history of her birth, which he hesitates to relate fearing lest her love should leave him. The Gipsy Queen who also loves Thaddeus now irritates Arline into jealousy, whereupon Thaddeus implores her to marry him. Their betrothal is witnessed by the tribe, who now set out for the fair. Here Arline attracts hosts of admirers, amongst them Florestein, who suddenly recognizes his medallion on Arline's neck, where it has been cunningly placed by the Gipsy Queen. In spite of Thaddeus and the tribe, she is seized and conveyed to the Count's castle. Here an accident reveals to the father that the prisoner is his child. Thaddeus implores Arline (Act 3) in a secret interview not to desert him, but the Count spurns the supposed vagabond; when Thaddeus declares himself, and Arnheim is induced to give his daughter to the noble exile. At the feast in their honour, the Gipsy Queen with Devilshoof attempts Arline's life, but the gipsy diverts the shot which strikes her who aimed it. The festival proceeds to commemorate the happy fortunes of The Bohemian Girl.

The scene is laid in Presburg and its neighbourhood.

\*.\* The Publishers regret to be unable to include the dialogue in this edition. The copyright of this belongs to Messrs. Johnson & Co., who have refused permission for its publication.

# THE BOHEMIAN GIRL.

## ACT I.

### SCENE I.

*The Chateau and grounds of COUNT ARNHEIM, on the Danube, near Presburg. On one side, the principal entrance to the Castle, opposite is a Statue of the Emperor, above which a party is employed raising the Austrian flag.*

*[On the rising of the curtain, the Retainers of COUNT ARNHEIM are discovered preparing for the chase.*

### CHORUS.

Up with the banner, and down with the slave  
Who shall dare to dispute the right,  
Wherever its folds in their glory wave,  
Of the Austrian Eagle's flight ;  
Its pinion flies  
As free in the skies,  
As that of the airy king,  
And thro' danger fleets  
Like the heart that beats  
Beneath his pluméd wing.

*[After they have fixed the flag they all come forward.*

Now the foeman lieth low, and the battle-field's won,  
We may honour in peace what in war we have done.

The stirring chase, the festive board,  
The varied charms which each afford,  
Shall the day and night beguile ;  
And care shall be drowned in that glass  
Which nothing on earth can surpass  
But a lovely woman's smile.

Then up with the banner, &c.

*[At the end of the Chorus, COUNT ARNHEIM and FLORESTEIN enter from Chateau (S.E.L.), followed by various neighbouring Nobles, Pages, Huntsmen, &c., and his child, ARLINE, attended by BUDA, &c.*

### SOLO.—COUNT.

A soldier's life  
Has been of strife,  
In all its forms so much,  
That no gentler theme  
The world will deem  
A soldier's heart can touch.

### CHORUS.—RETAINERS.

Hail to the lord of the soil,  
His vassal's love is the spoil  
That lord delights to share.

### CHORUS.—HUNTERS.

Away to the hill and glen,  
Where the hunter's belted men  
With bugles shake the air.

*[The COUNT, after bowing to his friends, sees ARLINE and takes her in his arms.*

COU.— Ah! who can tell, save he who feels  
The care a parent's love reveals,  
How dear, fond thing, thou art  
To this lone, widow'd heart!

CHO.— Away to the hill and glen, &c.

*[During this, a Retainer brings down (R.) a rifle to FLORESTEIN, who puts it away from him. COUNT ARNHEIM exits into Chateau. Nobles and Hunters ascend rocks and exeunt. ARLINE petitions BUDA to let her accompany them, and goes off by a footpath, at side of rocks, with her and FLORESTEIN.*

*Enter THADDEUS, breathless and exhausted, in a state of great alarm.*

THA.—A guard of Austrian soldiers are on my track, and I can no longer elude their vigilance. An



exile from my wretched country, now a prey to the inveterate invader, my only hope is in some friendly shelter. (*Sees the Statue of the Emperor.*) Ah! that tells me I am here on the very threshold of our enemies!

RECITATIVE.—THADDEUS.

Without a country, without a home, without friends and without fortune! Oh, what will become of the proscribed orphan, Thaddeus of Poland?

CAVATINA.

'Tis sad to leave your fatherland,  
And friends you loved there well.  
To wander on a stranger strand,  
Where friends but seldom dwell.  
Yet, hard as are such ills to bear,  
And deeply though they smart,  
Their pangs are light to those who are  
The orphans of the heart!

Oh, if there were one gentle eye  
To weep when I might grieve,  
One bosom to receive the sigh  
Which sorrow oft will heave;  
One heart the ways of life to cheer,  
Though rugged they might be,  
No language can express how dear  
That heart would be to me!

[*At the end of song, a troop of Gipsies headed by DEVILSHOOF, their leader, suddenly appear (R.), and are about to seize and rob THADDEUS, but presuming by his dress that he is a soldier, they stop and examine him.*

CHORUS.

In the gipsy's life you may read  
The life that all would like to lead.

Through the wide world to rove,  
Be it sunny or drear,  
With but little to love,  
And still less to fear:  
Sometimes under roof and sometimes thrown  
Where the wild wolf makes his lair,  
For he who's no home to call his own  
Will find a home somewhere.

'Tis the maxim of man,  
What's another's to claim;  
Then to keep all he can,  
And we do the same!  
Thus a habit once, 'tis custom grown,  
And every man will take care,  
If he hasn't a home to call his own  
To find a home somewhere.

THA.—The sight of these wanderers has inspired me with a project. (*To DEV.*) Your manner and habit please me. I should like to join your band. I am young, strong, and have, I hope, plenty of courage.

DEV.—Who are you?

THA.—One without money, without home, and without hope.

DEV.—You're just the fellow for us, then!

GIP. (*who is on the look out on rock, R.*)—Soldiers are coming this way.

THA.—'Tis me they are in search of.

DEV.—Indeed! then they'll be cunning if they find you.

[*In a moment they strip the soldier's dress off THADDEUS, and as they are putting on a gipsy's frock, &c., over him, a roll of parchment, with seal attached, falls at the feet of DEVILSHOOF, who seizes it.*

DEV.—What's this?

THA.—My commission! It is the only thing I possess on earth, and I will never part with it.

[*Snatches it, conceals it in his bosom, and has just time to mix himself with the Gipsies, when a body of the Emperor's soldiers enter in pursuit.*

OFFI. (*scrutinising Gipsies*)—Have you seen anyone pass this way—any stranger?

DEV.—No one—stay—yes; a young Polish soldier ran by just now, and passed up those rocks.

OFFI.—That's he—thanks, friend!—Forward!

[*Exeunt soldiers up rocks.*

DUET AND CHORUS.

DEV.— Comrade, your hand,  
We understand  
Each other in a breath.

[*Shaking his hand.*

This grasp secures  
Its owner yours,  
In life, and until death.

THA.— Long as it hold,  
With friendly fold.  
Mine shall cling to it.

(*Aside*) By death he means "But—  
"If there's a throat to cut,  
"Why you must do it!"

CIO.— In the gipsy's life you may read, &c.

THA.— My wants are few—

DEV.— Want we ne'er knew,  
But what we could supply.

THA.— Then what is worse  
I have no purse—

DEV.— We nothing have to buy.

THA.— My heart 'twill ring—

DEV.— That is a thing  
In which we never deal.

THA.— But all I need—

DEV.— 'Twere best indeed  
To borrow, beg, or steal.

CHO.— In the gipsy's life you may read, &c.

DEV.— Then rest ye here while we  
Explore each spot, and see  
What luck there is in store.

THA.— The scenes and days to me,  
Which seem'd so blest to be,  
No time can e'er restore.

Insemble.

CHO.— Oh, what is the worth of the richest man's  
wealth,  
Which, the chances are likely, he came to by  
stealth,  
Unless he can rove abroad in the free air,  
As free as are we from all sorrow and care.

[All exeunt R.—Loud shouts and alarms are heard,  
which become more and more distinct, when a  
body of Huntsmen are seen to cross the tree over  
the rocks, &c., and exeunt by the path where  
ARLINE, &c., went off. Alarms continue, when  
FLORESTEIN rushes in apparently frightened to  
death.]

#### SONG.

FLO.— Is no succour near at hand?  
For my intellect so reels,  
I am doubtful if I stand  
On my head or on my heels.  
No gentleman, it's very clear,  
Such shocks should ever know,  
And when I once become a peer,  
They shall not treat me so!

Then let ev'ry vassal arm,  
For my thanks he well deserves,  
Who from this state of alarm  
Will protect my shattered nerves!  
'To think that one unused to fear  
Such fright should ever know;  
But let them make me once a peer,  
They shall not treat me so!

[At end of song THADDEUS and Peasantry rush  
in, evincing the greatest alarm and terror.]

THA.—What means this alarm?

PEA.—The Count's child and her attendant have  
been attacked by an infuriated animal, and are prob-  
ably killed ere this!

THA.—What do I hear?

[He perceives the rifle that FLORESTEIN has left  
on the stage, utters an exclamation, seizes it,  
runs up the rocks, aims, fires, and instantly  
rushes off. The discharge of the rifle, and the  
alarm of the Peasantry, bring COUNT ARNHEIM  
and his party to the spot. DEVILSHOOF enters  
at one side at the same time, watching.]

Cou.—Whence proceed these sounds of fear, and  
where is my darling child?

[All maintain a painful silence, when THADDEUS  
is seen rushing in, conveying ARLINE, who is  
wounded in the arm, and seems faint.]

BUD. (falling at the COUNT's feet.)—We were pur-  
sued by the wild deer they were chasing, and but for  
the bravery of this young man (pointing to THA.) the  
life of your child would have been sacrificed.

Cou. (clasping his child in his arms.)—Praised be  
Providence her life is saved, for she is all that renders  
mine happy. (Looking at her arm, then addressing  
BUDA.) Let her wound have every attention, though  
it presents no sign of danger.

[BUDA goes into the Castle with ARLINE, and  
COUNT ARNHEIM advances to THADDEUS.]

Stranger, accept the hand of one who, however dif-  
ferent to you in station, can never sufficiently thank  
you for the services you have rendered him.

DEV. (aside.)—First to serve, and then be thanked  
by the persecutor of his country. The fellow's mad!

Cou.—I trust you will remain, and join the festivi-  
ties we are about to indulge in; and 'twill gratify me  
to hear how I can be useful to you.

THA.—I thank your lordship; but—

Cou. (to the Nobles).—Pray, my friends, join your  
entreaties to mine.

[Here the Nobles all surround the COUNT and  
THADDEUS, and FLORESTEIN, coming up to  
him, says—

FLO.—I'm extremely obliged to you for not shoot-  
ing me as well as my little cousin—and I beg you'll—  
aw—stay—(aside)—A very common sort of personage,  
apparently.

THA. (to the COUNT).—Be it as your lordship wishes.

Cou.—Then be seated, friends, and let the fête  
begin.

[They all seat themselves at the tables, which have  
previously been laid on the O.P. opposite the  
Castle. THADDEUS takes his seat at the farther  
end, FLORESTEIN occupying a prominent posi-  
tion. When they are seated, a variety of dances  
are introduced, during which BUDA is seen at  
one of the windows holding on her knee the child,  
whose arm is bound up. At the termination of  
the dancing the COUNT rises.]

Cou.—I ask you to pledge but once, and that is,  
to the health and long life of your Emperor.

[Here the Guests fill their glasses, rise, and turning  
towards the statue of the Emperor, drink, while  
the Peasantry surround it respectfully. THAD-  
DEUS alone keeps his seat, on perceiving which,  
FLORESTEIN goes up to the COUNT, and points  
it out to him.]



FLO.—Your new acquaintance, my dear uncle, is not overburdened with politeness or loyalty, for he neither fills his glass nor fulfils your wishes.

COU. (*filling a glass, and going up to THADDEUS.*)—I challenge you to empty this to the health of our Emperor.

THA. (*taking the glass.*)—I accept the challenge, and thus I empty the goblet.

[*Goes up to the statue and throws down the glass with the utmost contempt. A general burst of indignation follows.*]

#### CHORUS OF GUESTS,

*Who rise, draw their swords and rush towards*  
THADDEUS.

Down with the daring slave  
Who disputes the right  
Of a people's delight,  
And would their anger brave.

COU.—(*To the Nobles and Guests, interposing between them and THADDEUS.*)

Although 'tis vain to mask  
The rage such act demands,  
Forgive me if I ask  
His pardon at your hands;  
If from your wrath I venture to have craved  
The life of one, my more than life who saved.

(*To THAD.*)— Stranger, I answer not  
One moment for your life;  
Quit, while you may, a spot  
Where you have raised a strife.  
Your longer presence will more excite,  
And this will the service you did me requite.

[*Throws THADDEUS a purse of gold. DEVILSHOOF rushes in.*]

DEV.— Where is the hand will dare to touch  
One hair of a head I prize so much.  
[*Taking the hand of THADDEUS.*]

(*To COU.*)— That pulse of pride you boast  
Within me beats as high;  
You and your titled host,  
Proud lord, I do defy.

FLO.—(*Aside, with a glass in one hand, and a leg of a bird in the other.*)  
Upon my life 'tis most unpleasant  
Just as one had attack'd a pheasant.

[*THADDEUS, who had taken up the purse, and seeing himself and DEVILSHOOF surrounded by the Nobles and Guests, throws the purse at the COUNT'S feet.*]

THA.— Take back your gold, and learn to know  
One—above aught you can bestow.

#### CHORUS OF NOBLES, &c.

Down with the daring slave  
Who would our fury brave.

DEV.— Stand back ye craven things;  
Who dares obstruct our path  
Upon his rashness brings  
The vengeance of my wrath.

[*DEVILSHOOF, defending THADDEUS, retreats, pressed upon by the Nobles, Guests, &c., when the COUNT orders a party of his Retainers to divide them; they seize DEVILSHOOF and take him into the castle.*]

COU.—Seize him and bind him, and there let him find  
Escape from those walls better men have confined.

[*Here a party of Huntsmen and Retainers separate THADDEUS and DEVILSHOOF; they march THADDEUS off, and exeunt among the rocks, while DEVILSHOOF is dragged into the castle.*]

DEV. (*As they are dragging him off.*)—  
Tho' meshed by numbers in the yoke  
Of one by all abhorr'd,  
Yet tremble, worthless lord,  
At the vengeance you thus provoke.

CHO.— Down with the daring slave  
Who would our fury brave?

[*DEVILSHOOF is dragged off into the castle; the COUNT, Nobles, &c., reseal themselves, when other dances are introduced and the festival continues. BUDA is seen to leave the window at which she has been seated with ARLINE, and she enters and converses with the COUNT. In the midst of the most joyous movements of the dance, DEVILSHOOF is seen descending from the roof of the castle, until he reaches the window of ARLINE'S chamber, into which he is seen to enter and to shut it immediately. BUDA then enters the castle, and in a minute afterwards the festivities are interrupted by a violent shrieking, the window is thrown open, and BUDA, pale, and with dishevelled hair, signifies by her gestures that ARLINE has disappeared.*]

CHO.— What sounds break on the air?  
What looks of wild despair  
A grief as wild impart.

COU.— My child! that word alone,  
With agonizing tone,  
Bursts in upon my heart!

[*COUNT and Nobles dash into the castle. A general movement of all—some are seen at the window of ARLINE'S chamber signifying that she is gone.*]

CHO.— Be every hand prepared  
Their liege lord's halls to guard,  
With devotion whose bond  
All ties is beyond.

FLO. (*knocking, and appearing greatly alarmed.*)—  
Why, what with dancing, screaming, fighting,  
One really is a shocking plight in,

And it puzzles quite one's wit  
To find a place to pick a bit.

[*The COUNT rushes from the castle, dragging BUDA, and followed by Nobles. BUDA, trembling, falls on her knees.*

Cou.— Wretch! monster! give me back  
The treasure of my soul;  
Go—all—the spoiler's footsteps track  
That treasured prize who stole.

But no, vain hope! unless we pray to Him  
Who haeleth all sorrow, with suppliant limb.

## PRAYER.

Thou, who in might supreme,  
O'er the fate of all reignest,  
Thou, who hope's palest beam  
In the mourner sustainest;  
Vouchsafe to lend an ear  
To the grief of the wailer,  
Cut short the dark career  
Of the ruthless assailer.

[*During the prayer, DEVILSHOOF is seen climbing up the rocks with ARLINE in his arms.*

## CHORUS.

Follow, follow, with heart and with arm,  
Follow, follow, and shelter from harm

The pride of Arnheim's line,  
Where all its hopes entwine.

Follow, follow,  
O'er brake and through hollow!  
Climb the hill, ford the stream,  
High in air weapons gleam!

Dash through where danger lies;  
Danger—aye, death, despise!  
To save let all combine  
The pride of Arnheim's line.

[*At the most animated part of the Chorus, bodies of Gentry, Retainers, Servants, &c., are seen rushing towards the rocks, and over every part, in pursuit of DEVILSHOOF, who, perceiving his situation, knocks away, the moment he has crossed it, the trunk of the tree which serves as a bridge between the two rocks, and thus bars their passage. COUNT ARNHEIM, in his distraction, is about to throw himself into the gulf—he is held back by attendants, into whose arms he falls senseless. Some are in the attitude of prayer—others menace DEVILSHOOF, who, folding ARLINE in his large cloak, disappears in the depths of the forest.*

## ACT II.

NOTE.—Twelve years are supposed to elapse between the First and Second Acts.

## SCENE I.

*Street in Presburg, by moonlight—Tent of the Queen of the Gipsies, large curtains at the back—it is lighted by a lamp. On the opposite side of the stage are houses—one of which, an hotel, is lighted up.*

[*ARLINE is discovered asleep on a tiger's skin—THADDEUS is watching over her. As the curtain rises a Patrol of the City Guard marches by, and as soon as they are gone off DEVILSHOOF and a party of Gipsies, wrapped up in cloaks, suddenly appear.*

## CHORUS.

Silence, silence!—the lady moon  
Is the only witness now awake,  
And weary of watching, perchance she soon  
To sleep will herself betake.

Silence, silence! from her throne in air  
She may look on and listen, for aught we care;  
But if she attend unto our behest,  
She will quietly go unto her rest.

## SOLO.—DEVILSHOOF.

There's a deed to do whose gains  
Will reward the risk and the pains—

[*The Gipsies all draw their daggers and appear delighted.*

Fie, fie! to a gentleman when you appeal,  
You may draw his purse without drawing your steel;  
With bows, and politeness, and great respect,  
You may take more than he can at first detect.

[*Pointing to the lighted windows of the hotel.*

See, where in goblets deep  
What sense they have they steep.  
Watch here! till each to his home  
Shall reel on his doubtful way.  
Watch here! and the goblet's foam  
Will make him an easy prey.

Silence, silence! this way, this way!

[*As the Gipsies retire up the stage, FLORESTEIN staggers out of the hotel—he is elegantly dressed, with chain, rings, &c., and a rich medallion round his neck.*



FLO.—Wine, wine! If I am heir  
 To the Count—my uncle's—line— [*Hiccup.*  
 Where's the fellow—will dare  
 To refuse his nephew—wine? [*Hiccup.*  
 That moon there, staring me in the way,  
 Can't be as modest as people say,  
 For meet whom she will, and in whatever spot,  
 She often looks on at what she ought not.  
 Wine! wine! wine!

[*The Gipsies have by this time advanced, and  
 DEVILSHOOF goes politely up to FLORESTEIN.*

DEV.—My ear caught not the clock's last chime,  
 And I beg to ask the time?

[*FLORESTEIN reels, recovers a little, and after eye-  
 ing DEVILSHOOF—*

FLO. (*aside*).—If the bottle has prevailed,  
 Yet whenever I'm assailed,  
 Though there may be nothing in it,  
 I am sobered in a minute—  
 (to DEV.) Your are really so polite,  
 That (*pulling out his watch*) 'tis late into  
 the night.

DEV. (*taking the watch and putting it into his fob*)—  
 You are very kind—can it really be!  
 Are you sure it is so late?

FLO. (*assuming courage*)—May I beg to ask—?

DEV.— I am grieved to see  
 Any one in such a state,  
 And will gladly take the utmost care  
 Of the rings and chains you chance to wear.

[*Taking from FLORESTEIN his rings, chain, and  
 the rich medallion. FLORESTEIN draws his  
 sword.*

FLO.—What I thought was politeness is downright  
 theft,  
 And at this rate I soon shall have nothing left.

[*At a sign from DEVILSHOOF the Gipsies instantly  
 surround FLORESTEIN, and take every valuable  
 from him.*

CHO.— Advance with caution, let every man  
 Seize on, and keep whatever he can.

[*During the Chorus DEVILSHOOF makes off with  
 the medallion, and the others are dividing the  
 rest of the spoil, when a female appears in the  
 midst of them, drops her cloak, and discovers their  
 QUEEN. The Gipsies appear stupefied.*

QUEEN.— To him from whom you stole,  
 Surrender back the whole.

[*The Gipsies return the different things to FLORESTEIN.*

FLO. (*trembling and looking over the things*)—  
 Thanks, madam,—lady—but might I request  
 A medallion in diamonds—worth all the rest.

[*At a sign from the QUEEN, who seems to command  
 its restitution,*

#### CHORUS OF GIPSIES.

On our chieftain's share we ne'er encroach,  
 And he fled with that prize at your approach.

QUE. (*to FLORESTEIN*)—Be your safety my care—

FLO. (*trembling*)— I'm in precious hands.

QUE. (*to Gipsies*).—Follow and list to your Queen's  
 commands.

CHO.—Yes, we will list to our Queen's commands.

[*Exit QUEEN, holding FLORESTEIN, all of a tremble,  
 with one hand, and beckoning the Gipsies to fol-  
 low, with the other. As soon as they have gone  
 off, ARLINE, who has been awakened by the noise,  
 comes from the tent, followed by THADDEUS.*

ARL.—Where have I been wandering in my sleep?  
 and what curious noise awoke me from its pleasant  
 dream? Ah, Thaddeus, would you not like to know  
 my dream? Well, I will tell it you.

#### THE GIPSY GIRL'S DREAM.

I dream'd that I dwelt in marble halls,  
 With vassals and serfs at my side,  
 And of all who assembled within those walls  
 That I was the hope and pride.  
 I had riches too great to count—could boast  
 Of a high ancestral name;  
 And I also dream'd, which charmed me most,  
 [*Taking both his hands in hers.*  
 That you loved me still the same.

I dream'd that suitors besought my hand,  
 That knights upon bended knee,  
 And with vows no maiden heart could withstand,  
 That they pledged their faith to me.  
 And I dream'd that one of this noble host  
 Came forth my hand to claim;  
 Yet I also dream'd, which charmed me most,  
 That you lov'd me still the same.

[*At the end of the ballad THADDEUS presses ARLINE  
 to his heart.*

ARL.—And do you love me still?

THA.—More than life itself.

ARL.—Yet is there a mystery between our affec-  
 tions and their happiness that I would fain unravel  
 (*pointing to her arm*). The mark on this arm, which  
 I have seen you so often contemplate, is the key to  
 that mystery. By the love you say you bear me,  
 solve it.

#### DUET.

THA. (*taking her hand and pointing to the mark*)—  
 That wound upon thine arm,  
 Whose mark through life will be,  
 In saving thee from greater harm,  
 Was there transfixed by me.

ARL.— By thee?

THA.— Ere on thy gentle head  
Thy sixth sun had its radianee shed,  
A wild deer, who had lain at bay,  
Pursued by hunters cross'd thy way;  
But slaying him I reseeded thee,  
And in his death throe's agony  
That tender frame, by his antler gored,  
This humble arm to thy home restor'd.

ARL.— Strange feelings move this breast  
It never knew before,  
And bid me here implore  
That you reveal the rest.

THA.— The secret of her birth  
To me is only known,  
The secret of a life whose worth  
I prize beyond my own.

ARL.— The secret of my birth  
To him is fully known,  
The secret of a life whose worth  
I prize beyond my own.

} Ensemble.

ARL.—Speak, tell me, ease my tortured heart,  
And that secret, evil or good, impart.

THA.—I will tell thee, although the words may sever  
One who so loves thee, from thy love for ever.

ARL.—Where is the spell hath yet effaced  
The first fond lines that love hath traced,  
And after years have but imprest  
More deep in love's confiding breast?

THA.—And yet few spells have e'er effaced  
The first fond lines that love hath traced,  
And after years have but imprest  
More deep in love's confiding breast.

} Ensemble.

[At the end of the duet THADDEUS throws himself, in an ecstasy, at the feet of ARLINE, and is bathing her hand with kisses, when the back curtains of the tent are withdrawn, and the QUEEN appears, pale and trembling with passion. She advances towards ARLINE, and pointing to THADDEUS—

QUE.—And dare you aspire to the love of him who possesses the heart of your Queen?

ARL.—I possess his heart, and will yield the possession to no one. He is the saviour of my life, and the only friend that I have in all the tribe: he has sworn how much he loves me.

QUE.—Loves you!

ARL.—Yes; let him speak for himself, and choose between us.

QUE.—Be it so.

[THADDEUS, who has been anxiously watching the two, here runs and embraces ARLINE. She surveys the QUEEN with an air of triumph.

ARL. (to the QUEEN).—I made no idle boast. (Then to THADDEUS) Summon our comrades hither.

[The QUEEN is standing in the centre, while THADDEUS calls the Gipsies together, who enter on all

sides and surround the QUEEN, and appear to ask what is going on.

## CONCERTED PIECE.

ARL.— Listen, while I relate  
The hopes of the Gipsy's fate.  
I am loved by one, by one I love  
All other hearts above,  
And the sole delight to me  
[Taking the hand of THADDEUS.  
Is with him united to be.

CHO.— Happy and light of heart be those  
Who in each bosom one faith repose!

DEV. (aside—maliciously pointing to the QUEEN)—  
A rival's hate you may better tell  
By her rage than by her tears,  
And it, perchance, may be as well  
To set them both by the ears.

(To QUE.) As queen of the tribe, 'tis yours by right,  
The hands of those you rule to unite.

CHO. (to the QUEEN, who draws back and hesitates)—  
In love and truth, by thee  
Their hands united be.

ARL. (partly inclining in supplication)—  
A rival no more, but a subject see,  
Asking thy blessing on bended knee.

THA. (raising her)—  
Debase not thyself, but rather lose  
The boon, and a fate less wayward choose.

CHO. (urging the QUEEN)—  
In love and truth, by thee  
Their hands united be.

QUE. (haughtily advancing and taking the hands of ARLINE and THADDEUS)—  
Hand to hand, and heart to heart,  
Who shall those I have mated part?  
By the spell of my sway,  
Part them who may. [Joining their hands.

CHO.— Happy and light of heart be those  
Who in each bosom one faith repose.

[During this scene the stage has been growing somewhat lighter.

A Gipsy enters.

GIP.—Morning is beginning to dawn, and crowds of people are already flocking towards the fair; the sports begin with daylight.

QUE.—Summon the rest of the tribe, and meet me forthwith in the public square. (To DEVILSHOOF.) Do you remain to bear my further orders.

[Exit THADDEUS and ARLINE, hand in hand, followed by the other Gipsies, repeating Chorus.

## DUET.

QUE.—This is thy deed—seek not to assuage  
My jealous fears and a rival's rage.



DEV.—I neither fear nor seek to calm—

QUE. (*aside to DEVILSHOOF.*)—

Revenge is the wounded bosom's balm.  
That jewel with which thou hast dared to deck  
Thy foredoomed neck,  
Answer me—where did'st thou get it—where?

DEV.—'Twas entrusted to my care.

QUE.—This very night, on this very spot  
Thy soul for once its fears forgot,  
And a drunken galliard, who cross'd thy way,  
Became thy prey—

DEV.—Fiend born, 'twere vain to fly  
The glances of her searching eye.

QUE.—Down on thy knee, and that gem restore,  
E'en in thy shame amazed,  
Or long years of sin shall deplore  
The storm which thou has raised.

DEV. (*aside*) It best might be the prize to restore,  
Much as I seem amazed;  
Oh! hereafter I may deplore  
The storm which I have raised.

Ensemble.

[*Kneeling and presenting the medallion to the QUEEN.*  
Queen, I obey.

QUE.— 'Tis the wisest thing  
Thy coward soul could do.

[*Takes medallion.*

DEV. (*aside*) Who from my grasp such prize could  
ring,

The doing it may rue.

QUE.— Depart and join the rest.

DEV.— I do thy high behest.

(*Aside*) The wrongs we forgive not and cannot  
forget,  
Will the edge of our vengeance more  
sharply whet.

QUE.— The wrongs we forgive not and cannot  
forget,  
Will the edge of our vengeance more  
sharply whet.

Ensemble.

[*Exeunt the QUEEN and DEVILSHOOF at separate sides.*

## SCENE II.

*Another Street in Presburg. Daylight.*

*Enter ARLINE, in a fanciful dress, followed by a troupe  
of Gipsies. She has a tambourine in her hand.*

## CHORUS.

In the gipsies' life you may read  
The life that all would like to lead.

SONG.—ARLINE.

Come with the gipsy bride!  
And repair  
To the fair,

Where the mazy dance  
Will the hours entrance,  
Where souls as light preside!

Life can give nothing beyond  
One heart you know to be fond;  
Wealth with its hoards cannot buy  
The peace content can supply.  
Rank in its halls may not find  
The calm of a happy mind;

So repair  
To the fair,

And they all may be met with there.

Love is the first thing to clasp,  
But if he escape your grasp,  
Friendship will then be at hand;  
In the young rogue's place to stand;  
Hope, too, will be nothing loth  
To point out the way to both;

So repair  
To the fair,

And they all may be met with there.

## CHORUS.

In the gipsies' life you may read  
The life that all would like to lead.

[*Exit ARLINE, followed by the tribe of Gipsies.*

## SCENE III.

*A Grand Fair in the Public Platz of Presburg. On  
one side a large hotel, over which is inscribed "The  
Hall of Justice." Various groups of Gentry, Soldiers,  
Citizens, and Peasantry cover the stage. Foreign shops  
are seen in various parts, curious Rope Dancers, Show-  
men, Waxwork, a Quack Doctor, Exhibitions, &c., &c.,  
are dispersed here and there. Flags hung out at the  
windows, and ringing of bells enliven the scene.*

## CHORUS.

Life itself is at the best  
One scene in mask of folly drest;  
And there is no part of its wild career,  
But you will meet with here!  
To these symbols of life your voices swell,  
Vive la masque, et vive la bagatelle.

[*At the end of the Chorus and during the Sym-  
phony, a movement is perceived at the further  
end of the place, which is followed by the entrance  
of a double party of men Gipsies, headed by  
DEVILSHOOF and THADDEUS, who force a pas-  
sage down the centre of the stage, which they  
occupy; they then open their ranks, when another  
file of female Gipsies, headed by their QUEEN  
and ARLINE, passes down them; FLORESTEIN  
and a party are seen watching them with great  
curiosity.*

QUARTET.—ARLINE, QUEEN, THADDEUS, and  
DEVILSHOOF.

From the valleys and hills,  
Where the sweetest buds grow,  
And are watered by rills  
Which are purest that flow—  
Come we! come we!

CHORUS.

Light of heart, fleet of foot, reckless of slight or gibe,  
Who can compare with the free happy gipsy tribe.

[During this, some of the Gipsies have been enacting  
characteristic Dances, when ARLINE, carrying a  
flower basket in her hand, glides round to the  
assembled company and sits down.

SOLO.—ARLINE.

Sir Knight, and lady, listen!  
That bright eye seems to glisten.

(To a lady.)

As if his trusted tale  
Did o'er thy sense prevail!

(To another—pointing to her heart.)

Pretty maiden, take care, take care,  
What havoc love maketh there.

(To a third—pointing to a ring on her finger.)

And this token, from love you borrow,  
Is the prelude of many a sorrow:  
There are those who have lived who knew  
The gipsy's words to be true.

Cho. (as the same dance of the other Gipsies continues.)  
Light of heart, fleet of foot, reckless of slight or gibe,  
Who can compare with the free, happy gipsy tribe?

[At the end of the dance and chorus, COUNT ARN-  
HEIM and some Officers of State enter; his hair  
has become grey, his step is slow, and his appear-  
ance is that of sorrow. He is accosted by FLO-  
RESTEIN.

FLO.—My dear uncle, it delights me to see you  
amongst us, and here is a little gipsy girl that would  
delight you still more (*aside*), if you had my blood in  
your veins; she's positively a charming creature.

Cou.—I have lost the taste of joy, and the sight of  
youth and beauty recalls to my memory that treasure  
of both, my loved and lost Arline.

[He gazes attentively at ARLINE, sighs heavily,  
then exit with his retinue into the Hall of Jus-  
tice.

FLO. (to a party of his friends)—It's no use restrain-  
ing me—I'm positively smitten. (*Breaks from them  
and goes up to ARLINE.*) Fair creature, your manner  
has enchanted me, and I would fain take a lesson  
from you.

ARL.—In politeness, sir? By all means: to begin  
then, whenever you address a lady always take your  
hat off.

FLO.—Very smart (*with a titter*)—'pon my word—  
very smart. Your naïveté only increases the feelings  
of admiration and devotion which a too susceptible  
heart—

ARL. (*bursting out laughing*)—Ha! ha! ha!

FLO.—Your indifference will drive me to despair.

ARL.—Will it really?

FLO.—Do not mock me, but pity my too susceptible  
nature, and let me print one kiss upon—

[Here ARLINE gives him a violent slap on the face;  
the QUEEN, who has gone up the stage with  
THADDEUS, now brings him on one side and  
points out the situation of ARLINE and FLORES-  
TEIN; he is about to rush upon FLORESTEIN just  
as ARLINE has slapped his face; on receiving it,  
he turns round and finds himself between the  
two, and both are laughing in his face.

QUE. (*eyeing FLORESTEIN.*)—It is the very person  
from whom they stole the trinkets I made them give  
him back again.

[taking the medallion from her bosom.

This, too, is his, and now my project thrives.

[FLORESTEIN turns up the stage to join his party,  
and the QUEEN crosses to ARLINE.

You have acted well your part, and thus your Queen  
rewards you. (*Places the medallion round her neck.*)  
Forget not the hand who gave it.

ART. (*kneeling and kissing the QUEEN'S hand.*)—Let  
this bespeak my gratitude.

QUE.—And now let our tribe depart.

[Chorus and dance repeated, and the Gipsies are  
all about to march off. THADDEUS and ARLINE  
bring up the rear of their body, and, as they are  
going off, FLORESTEIN, who, with his friends,  
has been watching their departure, perceives his  
medallion on the neck of ARLINE—he breaks  
through the crowd and stops her—she and THAD-  
DEUS come forward.

FLO.—Though you treated me so lightly some  
moments past, you will not do so now. That medal-  
lion is mine; my friends here recognize it.

ALL.—We do, we do!

[Here DEVILSHOOF is seen to steal off.

FLO.—And I accuse you of having stolen it.

ARL.—Stolen! It was this instant given me by  
our Queen, and she is here to verify my words.

[ARLINE runs about looking everywhere for the  
QUEEN.

FLO.—That's an everyday sort of subterfuge. (*To  
the crowd.*) Worthy people and friends, that medal-  
lion on her neck belongs to me, and I accuse her or  
her accomplices of having robbed me.



## CONCERTED PIECE.

*Chorus of Populace surrounding ARLINE.*

Shame! shame! let us know the right,  
And shame on the guilty one alight!

THA. (*rushing before ARLINE to shield her.*)—

He who a hand on her would lay,  
Through my heart must force his way.

CHO.—Tear them asunder, but still protect  
Until they can prove what they but suspect.

ARL.—To all who their belief have leant,  
Heaven can attest I am innocent.

[FLORESTEIN, who has during this movement entered the Hall of Justice, is now seen returning, followed by a strong guard, who file off each side of the steps.

FLO. (*to Captain of Guard, pointing to ARLINE.*)—  
There stands the culprit, on you I call;  
Conduct her away to the Hall—to the Hall.

[ARLINE looks at him with great contempt; the Gipsies perceiving her danger range themselves around her. THADDEUS breaks from those who are holding him and rushes up to her. FLORESTEIN has got behind the CAPTAIN OF THE GUARD, who gives orders for his men to seize ARLINE, upon which the Gipsies draw their daggers. A conflict ensues, in which the Guard maintains possession of ARLINE. A body of the populace re-seize THADDEUS, and the Gipsies are routed.

CAP. OF G.—They who would brave the law,  
Against themselves but draw  
The aid of which they stood in need,  
And aggravate their guilty deed.

FLO.—Now it is with the law,  
I beg leave to withdraw.  
A glass of wine I greatly need,  
For it has hurt my nerves indeed.

THA.—Free me, or else the law  
Upon your heads ye draw.  
It's aid you may live to need,  
Who smile upon this daring deed.

GUA.—If ye dare brave the law,  
Upon your heads ye draw  
The aid of which ye stand in need,  
And aggravate their guilty deed.

GIP.—Why should we fear the law,  
Or all the arms ye draw,  
While of our aid she stands in need  
And guiltless is of such a deed.

Ensemble.

[ARLINE is conducted by a file of the Guard, led by the CAPTAIN, and preceded by FLORESTEIN and his party into the Hall of Justice; the people follow in a mass, while THADDEUS is detained by those who first seized him, and as ARLINE is going up the steps, the figure of the QUEEN is seen in an attitude of triumph over her rival's fall.

## SCENE IV.

*Interior of COUNT ARNHEIM'S Apartment in the Hall of Justice—a view of the last scene visible through one of the windows at the back. A full-length portrait of ARLINE, as she was in the first Act, hangs on the wall; state chairs, &c. An elevation or dais on the O.P. side.*

[COUNT ARNHEIM enters thoughtful and dejected, he contemplates ARLINE'S portrait and wipes the tear from his eye.

## RECITATIVE.

Whate'er the scenes the present hour calls forth before  
the sight,  
They lose their splendour when compared with scenes  
of past delight.

## SONG.

The heart bow'd down by weight of woe  
To weakest hope will eling,  
To thought and impulse while they flow,  
That can no comfort bring.  
With those exciting scenes will blend  
O'er pleasure's pathway thrown,  
But mem'ry is the only friend  
That grief can call its own.

The mind will in its worst despair  
Still ponder o'er the past,  
On moments of delight that were  
Too beautiful to last.  
To long departed years extend  
Its visions with them flown;  
For mem'ry is the only friend  
That grief can call its own.

[At the end of the song, a confused noise is heard outside, when the CAPTAIN OF THE GUARD enters.

CAP.—A robbery has been committed, and the accused is now in the Hall awaiting the pleasure of your lordship, as chief magistrate of the city, for examination.

Cou.—Bring the parties before me.

[The CAPTAIN arranges the magisterial chair O.P., bows, and exits.

Anything to arouse me from these distracting thoughts, though the sole happiness I now enjoy is in the recollection of my long-lost child.

[Seats himself, when the doors are violently opened, and a mob of Citizens, Guards, and Gentry enter. FLORESTEIN, who is in the midst of them, instantly rushes up to the COUNT.

FLO.—It is your lordship's nephew—I, who have been robbed!

Cou.—Some folly of yours is for ever compromising my name and that of your family.

FLO.—But I am in this instance the victim—I have been robbed, and there stands the culprit.

[*Pointing to ARLINE standing in the centre, pale and with dishevelled hair, but still haughty in her demeanour.*]

Cou. (*aside*)—'Tis she I saw but now in the public square. That girl—so young, so beautiful—commit a robbery, impossible!

FLO.—She stole this medallion belonging to me—we found it upon her.

Cou. (*addressing ARLINE*)—Can this be true?

ARL. (*looking contemptuously at FLORESTEIN, and turning with dignity to the COUNT*)—Heaven knows I am innocent, and if your lordship knew my heart, you would not deem me guilty.

Cou.—Her words sink deep into my breast. Childless myself, I fain would spare the child of another. (*To FLORESTEIN.*) What proofs have you of this?

FLO. (*pointing to his friends*)—My witnesses are here, who all can swear they saw it on her neck.

ALL.—We can.

Cou.—Still does my mind misgive me. (*To ARLINE, in a kind tone.*) My wish is to establish your innocence—explain this matter to me, and without fear.

ARL.—That medallion was given to me by the Queen of the tribe to which I belong—how it became in her possession I know not. But a light breaks in upon me—I see it all—I chanced to incur her displeasure, and to revenge herself upon me she has laid for me this shameful snare, into which I have innocently fallen, and of which I have become the victim.

[*Hiding her face in her hands and weeping.*]

Cou. (*with a struggle*)—I believe your tale, and from my heart I pity the inexperience which has led to the ruin of one who seems above the grade of those she herds with; but in the fulfilment of duty I must compromise the feelings of nature, and I am forced to deliver you into the hands of Justice.

ARL. (*to the COUNT.*)—To you, my earthly—to Him, my heavenly Judge, I re-assert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free myself.

[*She draws a dagger from beneath her scarf, and is about to stab herself, when COUNT ARNHEIM rushes forward, seizes her arm, and rests the dagger from her.*]

#### FINALE.

Cou.—Hold! hold!

We cannot give the life we take,  
Nor re-unite the heart we break!  
Sad thing—

[*Taking the hand of ARLINE, and suddenly seeing the wound on her arm.*]

What visions round me rise,  
And cloud, with mists of the past, mine eyes!

That mark! those features! and thy youth!

[*Drugging ARLINE forward, and in great agitation.*]

My very life hangs on thy truth—  
How came that mark?

ARL. (*Recollecting THADDEUS's words.*)—

Ere on my head

My sixth sun had its radiance shed,  
A wild deer, who had lain at bay,  
Pursued by hunters cross'd my way;  
My tender frame, by his antler gor'd,  
An humble youth to my home restor'd.  
The tale he but this day confess'd  
And is near at hand to relate the rest.

[*Here a tumult is heard, and THADDEUS, having escaped from those who confined him, breaks into the room, and rushes into the arms of ARLINE. The COUNT, on seeing him, reels back. A general excitement prevails.*]

Cou.—With the force of fear and hope  
My feelings have to cope!

ARL. (*Approaching the COUNT, and pointing to THADDEUS, who starts on beholding him.*)

'Tis he the danger brav'd;

'Tis he my life who saved.

#### SOLO.

Cou. (*Seizing ARLINE in his arms and in a transport of joy.*)—

Mine own, my long lost child!  
Oh, seek not to control  
This frantic joy, this wild  
Delirium of my soul!  
Bound in a father's arms,  
And pillowed on his breast,  
Bid all the rude alarms  
That assail'd thy feelings, rest.

[*COUNT clasps ARLINE to his heart; kisses her head, hands, and hair, shedding tears of joy.*]

ARL. (*Bewildered, starts from the COUNT, and runs to THADDEUS*)—

Speak—speak! this shaken frame,  
This doubt, this torture, see—  
My hopes—my very life—my fame  
Depend on thee.

THA. (*Pointing to COUNT ARNHEIM, with deep emotion, aside.*)—

Dear as thou long hast been,  
Dear as thou long wilt be,  
Mourned as this passing scene

Will be through life by me,  
Though his heart, and none other like mine can adore thee,

Yet (*aloud*) thou art not deceived—'TIS thy father before the!

[*ARLINE staggers, and then rushes into the COUNT's arms.*]



CHO.— Prais'd be the will of heav'n  
Whose light on them smil'd,  
And whose bounty hath given  
The father his child !

COU.— Prais'd be the will of heav'n,  
Whose light o'er me smiled,  
And whose bounty hath given  
A father his child !

ARL.— Prais'd be the will of heav'n,  
Whose light o'er me smiled,  
And whose bounty hath given  
A father his child !

THA.— Though from this bosom riven,  
That heart is beguil'd,

Ensemble.

The bereavement hath giv'n  
The father his child !

[THADDEUS hides his face in his hands, much moved.]

DEV. (*Suddenly emerging from the crowd, and dragging THADDEUS away.*  
Better to go ere driven  
Than e'er be revil'd,  
For the bounty hath giv'n  
The father his child !

Ensemble.

CHO.— Prais'd be the will of heav'n,  
Whose light on them smiled,  
And whose bounty hath giv'n  
The father his child !

## ACT III.

### SCENE I.

*A Splendid Saloon in the Castle of COUNT ARNHEIM. On the ground floor, a large window at the back opening on the Park. On the O.P. side, the door of a small Cabinet, doors at the back, leading into spacious Galleries.*

*Enter ARLINE, elegantly dressed for a ball.*

ARL. The past appears to me but a dream, from which I have at length awakened. Yet my heart recalls enough to convince me it was all reality. When I think of the wandering life I led, my memory will revert to him who in every trial preserved its honour, who twice restored me to a father's arms, and at length to a father's home.

COUNT ARNHEIM *enters with FLORESTEIN*—ARLINE *runs into his arms.*

COU.—Every moment you leave me is a moment of unhappiness. I am jealous of whatever divides us, short as may be the interval. On a night of so much joy, when so many friends are to assemble and participate in your father's delight, let me intercede for one you have too much cause to be angry with.

ARL. (*averting her head.*) The very sight of him disturbs me. (*To the COUNT.*) The wishes of my dear father I would cheerfully comply with, but the repugnance I cannot overcome.

FLO. (*falling on his knee.*)—Fair cousin, let me plead my own cause, and express the—aw—sorrow I really feel at having for an instant believed it possible—in fact, I never in reality—

*Enter a SERVANT.*

What the devil do you want at such a critical part of one's conversation ? [*Servant crosses to the COUNT.*]

SER.—The castle is filling with guests who enquire for your lordship. [*Exit.*]

COU. (*to ARLINE.*)—Let us hasten to meet them, and afford me the joy of making you known to all.

ARL.—Allow me but time to fortify myself for a ceremony I am a stranger to, and I will follow you.

FLO.—That is but reasonable, uncle—I will live in hopes of my cousin's forgiveness, which can alone restore my—peace—of mind. [*Aside.*] I shall positively expire if I don't lead off the first quadrille with her. [*Exeunt COUNT and FLORESTEIN.*]

ARL.—I am once more left to my thoughts, and all the deep regrets which accompany them ; nothing can drive the recollection of Thaddeus from my mind, and the lonely life I led was to me far happier than the constrained one I now pass ; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobility. (*Going round the room to see if any one is watching.*) Now no eye beholds me I may at least indulge in a remembrance of the past. (*Goes to the Cabinet O.P. and brings out her gipsy dress.*) The sight of this recalls the memory of happy days, and of him who made them happy.

[*As she is contemplating the dress, the window at the back suddenly opens, and DEVILSHOOF springs into the apartment.*]

ARL. (*screaming.*)—Ah! what seek you here with me?

DEV.—Hush! fear not; but be silent. I come to ask you to rejoin our tribe—we have never ceased to feel the loss of one liked more than all the rest.

ARL.—Impossible! Leave me, I pray, and let me forget we have ever been acquainted.

DEV.—I have brought with me one who has, undoubtedly, greater powers of persuasion than I can pretend to.

[*Here THADDEUS appears at the window, enters the room, and ARLINE, unable to restrain her feelings, rushes into his arms.*

THA.—In the midst of so much luxury, so much wealth and grandeur, I thought you had forgotten me.

ARL.—Forgotten you! Had I nothing else to remind me of you, this (*pointing to the gipsy's dress*) would always speak to me of you. Forgotten you!

THA.—The scenes in which you now move may drive from your memory every trace of the past, and I only come, to ask—to hope—that you will sometimes think upon me.

[*DEVILSHOOF goes up to the window, on the look-out.*

## AIR.

When other lips and other hearts  
Their tales of love shall tell,  
In language whose excess imparts  
The power they feel so well:  
There may, perhaps, in such a scene,  
Some recollection be  
Of days that have as happy been,  
And you'll remember me.

When coldness or deceit shall slight  
The beauty now they prize,  
And deem it but a faded light  
Which beams within your eyes;  
When hollow hearts shall wear a mask  
'Twill break your own to see;  
In such a moment I but ask  
That you'll remember me.

[*At the end of the song ARLINE goes up to THADDEUS, and with great emphasis says—*

ARL.—Whatever may be our future lot, nothing should persuade you that I can ever cease to think of—ever cease to love you.

THA. (*overjoyed.*)—My heart is overpowered with happiness. Yet alas! 'tis but of short duration, for I must leave you now for ever.

ARL.—Oh, no, no! say not so! I cannot live without you.

THA.—And will you then forsake your home, your kindred, all! and follow me?

## TRIO.

THA. (*to ARLINE.*)—

Through the world wilt thou fly  
From the world with me?  
Wilt thou Fortune's frowns defy,  
As I will for thee?

ARL. (*to THADDEUS.*)—

Through the world I will fly  
From the world with thee,  
Could I hush a father's sigh  
That would heave for me.

DEV. (*coming down—to THADDEUS.*)—

All the world hither fly,  
Come away with me!  
Never let a lover's sigh  
Ruin bring on thee!

Hasten! hasten! thy safety calls:  
See where they throng the halls!  
This way! [*Going towards the window.*

ARL. (*stopping THADDEUS.*)—

Stop! do not snap the string  
Of the fondest tie  
In my memory  
To which the heart can cling.

THA.—I am chained by fate to the spot.

DEV.—Nearer they come!

ARL.— Oh, leave me not.

THA.—Oh, where should affection's feelings rest,  
If they may not repose on affection's breast?  
Better to die than to live to grieve  
Over the pangs such partings leave!

DEV. (*still looking out.*)—

A moment more you and your doom is cast!

ARL. (*aside.*)—The hopes that were brightest—the  
dreams of the past,  
In the fulness of promise recede,  
And render the prospect dark indeed.

DEV.—Escape is hopeless.

ARL. (*pointing to the cabinet.*)—Enter here!  
Where detection we need not fear!

THA.—If it were not for thee, I would here  
await

The venom'd shafts of their deadliest hate.

DEV.—Though here you may linger, I will not  
await

The certain blow of their power and hate.

ARL.—Oh, if only for me, no longer await

The venom'd shafts of their deadliest hate.

Ensemble.

Ensemble.



[THADDEUS has barely time to take refuge in the cabinet, and DEVILSHOOF to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by COUNT ARNHEIM, FLORESTEIN, &c. COUNT takes ARLINE's hand and presents her to the company.]

Cou.—Welcome, welcome all—share with me all the joy I feel, while I present my loved and long-lost daughter.

## FINALE.

Cho.—Welcome the present, oh ponder not  
On the days departed now;  
Let the cares that were theirs be forgot,  
And raised from pleasure's brow;  
Never mind Time, nor what he has done,  
If he only the present will smile upon.

FLO. (*seeing the gipsy dress on a chair and taking it up.*)  
This is not an ornament fit to grace,  
At such a moment, such a stately place,  
And perchance 'twere best to hide the prize  
In this recess (*pointing to cabinet*) from his  
lordship's eyes.

ARL. (*whose attention has been riveted on the cabinet, and seeing FLORESTEIN go near it.*)—  
That room and its treasure belong to me,  
And from all intrusion must sacred be.

Cho.—Never mind Time, nor what he has done,  
If he only the present will smile upon!  
Welcome the present, oh ponder not  
On days departed now;  
Let the cares that were theirs be forgot,  
And rais'd from pleasure's brow.

[*A confused murmur is heard at the back of the stage.*  
What sounds break on the ear,  
Checking young joy's career?

[*A Female, closely veiled, enters the apartment, and goes up to COUNT ARNHEIM.*

FEM.—Heed the warning voice!  
Wail, and not rejoice!  
The foe to thy rest,  
Is one thou lov'st best.

[*She lets her veil fall and discovers the QUEEN OF THE GIPSIES.*

Cou.—Who, and what art thou? Let me know  
Whom thou dost deem my foe?

QUE.—Think not my warning wild,  
'Tis thy reformed child!  
She loves a youth of the tribe I sway,  
And braves the world's reproof;  
List to the words I say—  
He is now conceal'd beneath thy roof.

Cou.—Base wretch, thou liest—

QUE.—Thy faith I begrudge—  
Open that door, and thyself be judge.

[*COUNT rushes to the door of the cabinet, which ARLINE in vain opposes.*

Cou.—Stand not across my path,  
Brave not a father's wrath,

ARL.—Thrown thus across thy path,  
Let me abide thy wrath.

} Ensemble.

[*The COUNT pushes ARLINE aside, opens the door, and THADDEUS appears; the COUNT reels back, and every one seems panic stricken.*

## QUINTET and CHORUS.

COUNT, FLORESTEIN, THADDEUS, ARLINE, and  
QUEEN.

Cou. (*to ARLINE.*)—  
To shame and feeling dead,  
Now hopeless to deplore,  
The thunder bursting on thy head,  
Had not surprised me more.

FLO.—And this is why she said  
I must not touch the door,  
It clearly would have been ill bred,  
For rivals are a bore!

THA.—Though every hope be fled,  
Which seemed so bright before,  
The vengeance I scorn to dread,  
Which they on me can pour!

ARL. (*horror stricken on seeing the QUEEN.*)—  
To all but vengeance dead,  
She stands mine eyes before!  
Its thunders waiting on my head  
In all her hate to pour.

QUE. (*maliciously eyeing ARLINE.*)—  
All other feelings dead,  
Revenge can hope restore,  
Its thunders on her daring head  
I only live to pour.

Cho.—Although to feeling dead,  
This sorrow we deplore,  
The thunder bursting o'er our head,  
Had not surprised us more.

Cou. (*advancing to THADDEUS.*)—  
Leave this place thy polluting step hath cross'd,  
Depart, or thou art lost.

THA. (*casting a sorrowful look on ARLINE as he is about to go.*)—  
To threats I should contemn,  
For thy dear sake I yield.

ARL. (*summoning resolution.*)—  
The bursting torrent I will stem,  
And him I live for shield.

} Ensemble.

[*She takes THADDEUS by the hand, and goes to the COUNT, then turns to the Company.*

Break not the only tie

That bids my heart rejoice,

For whom contented I would die—

(*With energy.*) The husband of my choice.

Cou. (*rushing between them and drawing his sword. To THADDEUS.*)—

Depart, ere my thirsty weapon stains

These halls with the blood of thy recreant veins!

(*To ARLINE*)

False thing! beloved too long, too well,

Brave not the madness thou canst not quell!

QUE. (*seizing THADDEUS by the arm.*)—

List to the warning voice that calls thee!

Fly from the peril which enthral's thee!

[*Darting a furious look at ARLINE as she passes her.*

Weep rivers—for aches pine!

He shall never be thine.

As the QUEEN is dragging THADDEUS towards the window ARLINE stops him.

ARL. (*to the assembly.*)—

Your pardon if I seek

With my father alone to speak.

[*Exeunt omnes at the large doors (beside the windows), which close upon them; the QUEEN is seen to pass out of the window.*

ARL. (*falling at the COUNT's feet.*)—

See at your feet a suppliant—one

Whose place should be your heart,

Behold the only living thing

To which she had to cling;

Who saved her life, watched o'er her years

With all the fondness faith endears,

And her affections won—

Rend not such ties apart.

Cou.—Child! Arline! wilt thou? darest thou heap

A stain thine after life will bewEEP,

On these hairs by thee and sorrow bleach'd—

On this heart dishonour never reached.

ARL. (*rising and seeking refuge in the arms of THADDEUS.*)—

Whatever the danger, the ruin, the strife—

It must fall; united we are for life.

Cou. (*with rage*)—

United! and wouldst thou link my name

In a chain of such deep disgrace?

My rank, my very blood defame

With a blot no time can efface?

The child of my heart, of my house the pride,

An outcast gipsy's bride!

THA. (*breaking from her, and going up with great dignity to COUNT ARNHEIM.*)—

Proud lord, although this head proscribed

Should fall by the weapons thy wealth had bribed,

Although in revealing the name I bear,

The home I shall see no more—

The land which to thee, in its deep despair,

The deadliest hatred bore—

I may fall, as have fallen, the bravest of foes.

'Twere better like them to die!

And in dishonoured earth to lie,

Than bear, unresented, reproaches like those.

[COUNT ARNHEIM and ARLINE betray symptoms of astonishment, yet great anxiety.

Start not, but listen!

When the fair land of Poland was ploughed by the hoof

Of the ruthless invader, when might

With steel to the bosom and flame to the roof,

Completed her triumph o'er right,

In that moment of danger, when freedom invoked

All the fetterless sons of her pride,

In a phalanx as dauntless as freedom e'er yok'd,

I fought and I fell by her side.

My birth is noble, unstained my crest

As thine own—let this attest.

[*Takes his Commission, seen in Act I., from his bosom, and gives it to the COUNT, who stands fixed and bewildered.*

Pity for one in childhood torn

From kindred with whom she dwelt,

Ripened in after years to love—

The fondest that heart hath felt—

Has made me thus far faith renew

With outlaws chance first link'd me to.

As a foe on this head let your hatred be pil'd,

But despise not one who hath so loved your child.

Cou. (*greatly moved*)—

The feuds of a nation's strife,

The party storms of life,

Should never their sorrows impart

To the calmer scenes of the heart.

By this hand let thine hold

Till the blood in its veins be cold!

[THADDEUS, moved to tears, is about to fall at the feet of the COUNT, who checks him.

Not at mine—be that homage paid at hers,

Who the fond one of feeling on thee confers.

### TRIO.

Cou.—Let not the soul o'er sorrows grieve,

With which the bosom hath ceased to heave;

Let us not think of the tempest past,

If we reach the haven at last.

ARL.—Ne'er should the soul o'er sorrows grieve,

With which the bosom hath ceased to heave;

Ne'er should we think of the tempest past,

If we reach the haven at last.



THA.—Why should the soul o'er sorrows grieve,  
 With which the bosom hath ceased to heave?  
 Why should we think of the tempest past,  
 If we reach the haven at last?

*[During the trio, the wan figure of the QUEEN has been seen at the window in the back, and at the end of it, as THADDEUS is about to embrace ARLINE, the QUEEN, in a transport of rage, points him out to a gipsy by her side, who is in the act of firing at him, when DEVILSHOOF, who has tracked their steps, averts the gipsy's aim, and by a rapid movement turns the musket towards the QUEEN—it goes off, and she falls.]*

Cou.—Guard every portal—summon each guest and friend—  
 And this festive scene suspend.

*[The distant sound of joyous instruments heard in the saloons, which the intelligence of the catastrophe is supposed to have reached, ceases, and crowds of*

*Nobles, Ladies, Guests, &c., pour in at each door. ARLINE rushes into the arms of THADDEUS, and then passes over to the COUNT.*

ARLINE and CHORUS.

Oh! what full delight  
 Through my bosom thrills,  
 And a wilder glow  
 In my heart instils!

Bliss unfelt before,  
 Hope without alloy,  
 Speak, with raptured tone,  
 Of that heart the joy!

*[As the curtain descends, is heard under the window at the back]*

THE GIPSY'S CHORUS.

In the gipsy's life you may read,  
 The life that all would like to lead.



# OVERTURE.

*Moderato.*

PIANO,



*Andantino.*





*cresc.*

*f* *8va...* *cresc. rallent.*

*Allegro gusto.*

*fp* *cresc.*

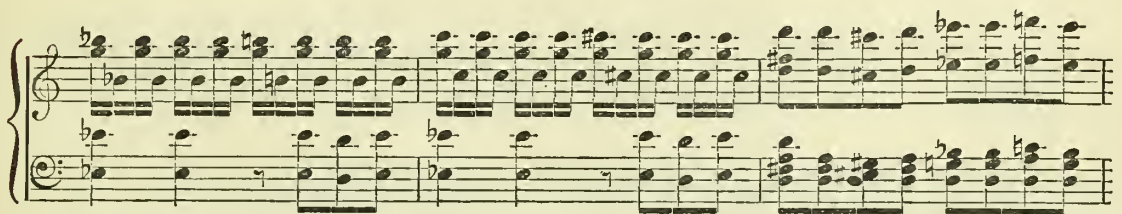
*cresc.*

*cresc.*

*fp* *cresc.*

*cresc.*







dolce.  
 3  
 cresc.  
 p  
 cresc.  
 dim.  
 p dolce.  
 3  
 cresc.

pp

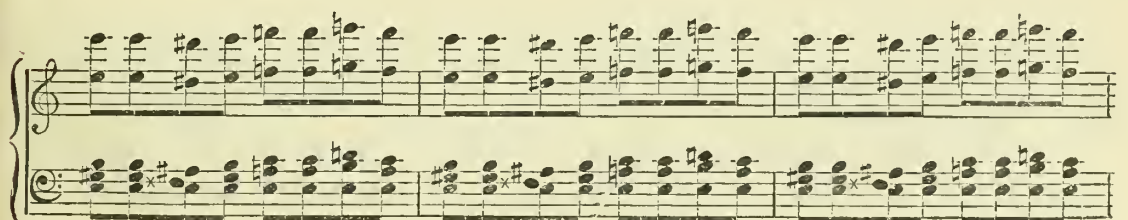
cresc.

f

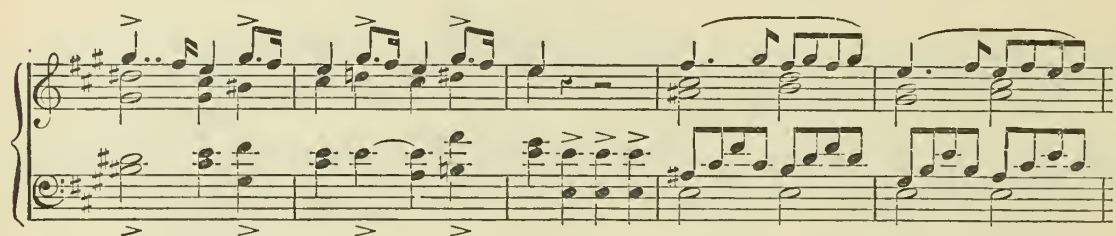
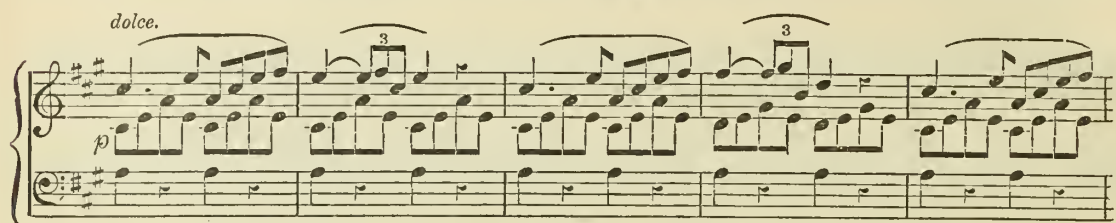
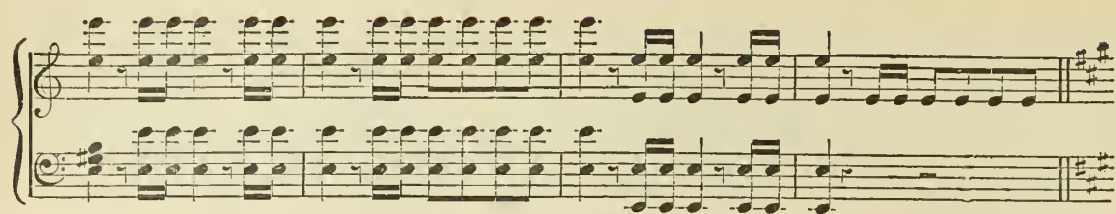


*ff*  
*ff*  
*fp* *cresc.* *ff* *fp*  
*cresc.* *ff* *fp* *cresc.*  
*ff* *fp* *cresc.* *ff*  
*fp* *cresc.* *ff* *fp*  
*cresc.* *ff* *f*



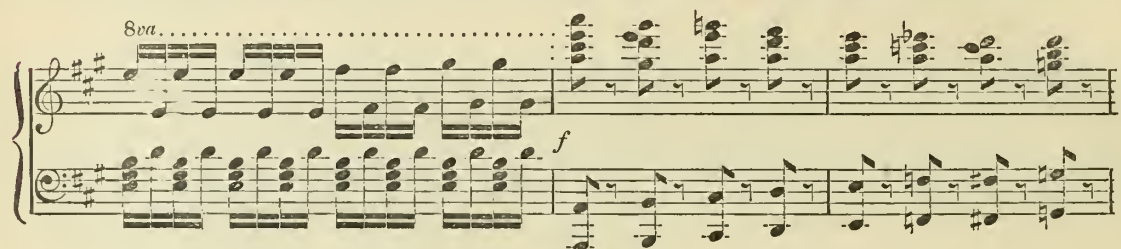
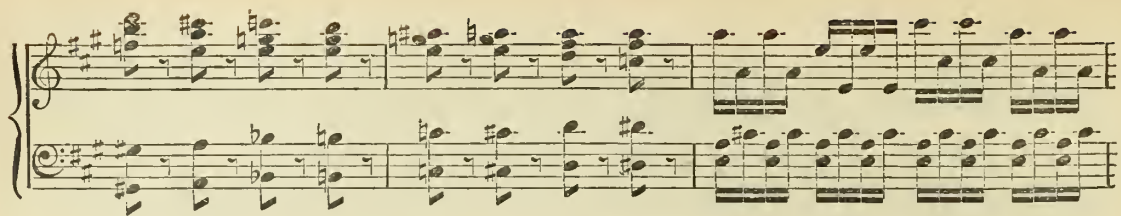






The musical score consists of seven systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The first system shows a complex texture with rapid sixteenth-note runs in the treble and chords in the bass. The second system includes a 'cresc.' marking and continues the intricate patterns. The third system features a 'f' (forte) dynamic. The fourth system shows a change in texture with more sustained chords and arpeggios. The fifth system introduces a key change, indicated by a flat sign in the bass staff. The sixth system continues with a similar texture. The seventh system also includes a 'f' dynamic and concludes the page with a final chord. The notation is detailed, with many slurs, ties, and accents throughout.





## No. 1.

## INTRODUCTION.

*Allegro vivace.*

PIANO.

The piano introduction consists of three systems of grand staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a melody in the treble staff and a bass line in the bass staff, marked with a forte (f) dynamic. The second system continues the melody and bass line, with the treble staff showing some grace notes. The third system concludes the introduction with a final chord in the treble staff and a bass line marked with a fortissimo (ff) dynamic.

## CHORUS OF NOBLES, ETC.

*Soprano.*

The chorus part for the Soprano voice is written on a single staff. It begins with the lyrics "Up with the ban - - ner and down with the". The melody is simple and follows the rhythm of the lyrics.

*Tenor.*

The chorus part for the Tenor voice is written on a single staff. It begins with the lyrics "With the ban - ner, down with the". The melody is simple and follows the rhythm of the lyrics.

*Bassi.*

The chorus part for the Basses is written on a single staff. It begins with the lyrics "With the ban - ner, down with the". The melody is simple and follows the rhythm of the lyrics.

The piano accompaniment for the chorus is written on a grand staff. It features a melody in the treble staff and a bass line in the bass staff. The melody is simple and follows the rhythm of the lyrics.

The chorus part for the Soprano voice continues with the lyrics "slave who shall dare to dis - pute the". The melody is simple and follows the rhythm of the lyrics.

The chorus part for the Tenor voice continues with the lyrics "slave who shall dare dis - pute the". The melody is simple and follows the rhythm of the lyrics.

The chorus part for the Basses continues with the lyrics "slave who shall dare dis - pute the". The melody is simple and follows the rhythm of the lyrics.

The piano accompaniment for the chorus continues with a melody in the treble staff and a bass line in the bass staff. The melody is simple and follows the rhythm of the lyrics.



right (where - ev - er its folds in their glo - ry wave,) of the

right (where - ev - er its folds in their glo - ry wave,) of the

right (where - ev - er its folds in their glo - ry wave,) of the

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "right (where - ev - er its folds in their glo - ry wave,) of the".

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

The second system continues the musical score with the same vocal and piano parts. The lyrics are: "Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....".

..... of the Aus-trian Ea-gle's flight.....

..... of the Aus-trian Ea-gle's flight.....

..... of the Aus-trian Ea-gle's flight.....

The third system concludes the musical score with the same vocal and piano parts. The lyrics are: "..... of the Aus-trian Ea-gle's flight.....".

*Più mosso.*

Piano introduction in G major, 2/4 time. The music features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* (forte) and *p* (piano).

First vocal entry and piano accompaniment. The vocal line is in G major, 2/4 time. The piano accompaniment provides a harmonic base. Dynamics include *f* and *p*.

Its pin-ion flies free in the skies as

Second vocal entry and piano accompaniment. The vocal line continues the melody. The piano accompaniment includes trills and triplets. Dynamics include *f* and *p*.

that of the ai - ry king, through dan-ger fleets

Third vocal entry and piano accompaniment. The vocal line continues the melody. The piano accompaniment includes trills and triplets. Dynamics include *f* and *p*.

as heart that beats be - neath his plu - med



wing, its pin - ion flies, yes, free in the skies, yes,

wing, its pin - ion flies, yes, free in the skies, yes,

wing, 3 its pin - ion flies, yes, free in the skies, yes,

*ff* 3 *pp* *tr*

as that of the ai - ry king, yes, through dan-ger

as that of the ai - ry king, yes, through dan-ger

as that of the ai - ry king, yes, through dan-ger

*ff* *pp* *tr* *Sva.* *tr* *ff* *fp*

fleets as heart that beats be - neath his

fleets as heart that beats be - neath his

fleets as heart that beats be - neath his

*tr* *tr* *tr*

plu - med wing, be - neath his plu - med wing, be - neath his

plu - med wing, be - neath his plu - med wing, be - neath his

plu - med wing, be - neath his plu - med wing, be - neath his

8va.....

cresc.

plu - med wing. And the bat - tle field's

plu - med wing. And the bat - tle field's

plu - med wing. Now the foe - man lies low

8va.....

f 3 f p

won,.. what in war.... we have done,..

won,.. what in war.... we have done,..

we may hon - our in peace the

cresc. più cresc.



The.... fes - tive.... board, the va - ried

The.... fes - tive.... board, the va - ried

stir - ring chase, the va - ried

charms which each af - ford, shall day and night, shall day and night

charms which each af - ford, shall day and night, shall day and night

charms which each af - ford, shall day and night, shall day and night

*8va*.....

be - guile, shall day and night, shall day and night be -

be - guile, shall day and night, shall day and night be -

be - guile, shall day and night, shall day and night be -

*8va*.....

First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "guile, shall day and night, shall day and night be - guile, shall". The piano part includes a section marked "8va..." with rapid sixteenth-note passages in the right hand.

- guile, shall day and night, shall day and night be - guile, shall

- guile, shall day and night, shall day and night be - guile, shall

- guile, shall day and night, shall day and night be - guile, shall

8va...

Second system of the musical score. The lyrics continue: "day and night be - guile, be - guile." The piano accompaniment continues with the "8va..." section, which ends with a trill (tr) and a forte (ff) dynamic marking.

day and night be - guile, be - guile.

day and night be - guile, be - guile.

day and night be - guile, be - guile.

8va...

tr

ff

Third system of the musical score. This system features a trill (tr) in the vocal line and a piano accompaniment consisting of sustained chords.

tr

Fourth system of the musical score. The piano accompaniment continues with sustained chords, and there are trills (tr) in the vocal line.

tr

tr

tr

Fifth system of the musical score. The piano accompaniment continues with sustained chords, and there is a trill (tr) in the vocal line. The system concludes with a double bar line and a key signature change to one flat.

tr



# AIR.

*Andante mosso.*

PIANO. *f* *p*

*ten*

COUNT.

A sol - dier's life has seen of strife in all its forms so

*pp*

much, that no gen - tler theme the world will deem a sol - dier's heart.. can

touch; a sol - dier's life has seen of strife in all its forms so





*ad lib.*

- - - dier's heart can touch.

*f*

\* In performing the Opera the last bar is to be omitted.

CHORUS OF HUNTERS.

*Sopran.*

*Tenori.*

*Bassi.*

Away to the hill and glen,

Away to the hill and glen,

Away to the hill and glen,

*Allegro.*

*f*

a-way to the hill and glen, where the hun-ter's

a-way to the hill and glen, where the hun-ter's

a-way to the hill and glen, where the hun-ter's

*f*

belt - ed men with bu - gles shake the air!

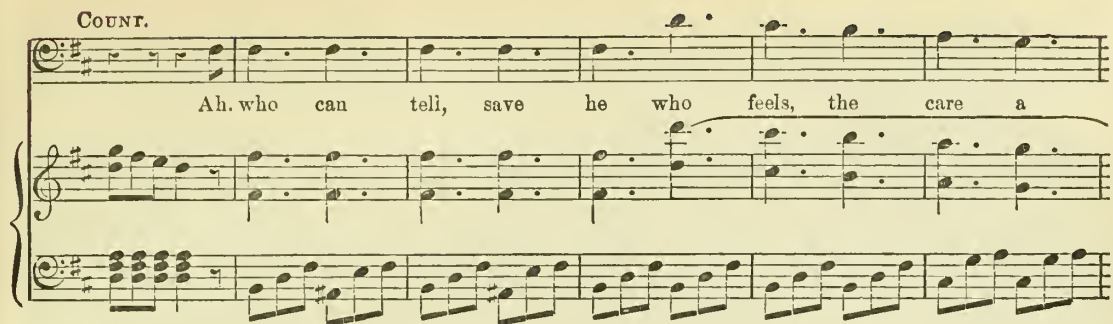
belt - ed men with bu - gles shake the air!

belt - ed men with bu - gles shake the air!

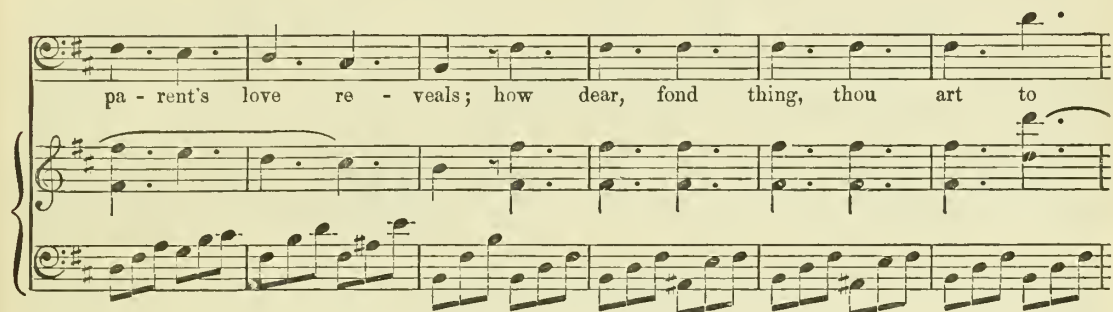
*f*

COUNT.

Ah. who can tell, save he who feels, the care a



pa - rent's love re - veals; how dear, fond thing, thou art to



this lone wi - dow'd heart, to this lone heart! ah, who can



tell the care, the care a pa - rent's love re - veals;..... how



dear, fond thing, thou art to this lone wi - dow'd

*rall.*





COUNT.

heart! A - way to the hills,

CHORUS OF HUNTERS AND NOBLES.  
Soprani e Contralti.

A-way to hill and glen, where the hun - ter's

Tenori.

A - - way to hill and glen,

Bassi.

A-way to hill and glen, 8va. .... where the hun - ter's

*f* *ff*

a - way to the hills,

belt - ed men with bu - gles shake the air,

where the hun - ter's belt - - ed men

belt - ed men with bu - gles shake the air,

*ff* *f* *ff*

a - way to the glen, a - way, .....

with bu - gles shake the air, the air; hail

with bu - gles shake the air; hail

with bu - gles shake the air, the air; hail

8va. .... 8va. ....

*ff* *p*

..... a - way, ... to the hills, a - way, ..... a - way, ... to the hills,

to the Lord of our soil, hail, hail to our

to the Lord of our soil, hail, hail to our

to the Lord of our soil, hail, hail to our

away, to the hills, .. away, to the hills, .... where bugles

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

shake the air!

hail, ..... hail!

hail, ..... hail!

hail, ..... hail!

*ff*



*f* *ff*

A - way to the hills,

A-way to hill and glen, where the hunt-er's belt - ed

A - - way to hill and glen, where the

A-way to hill and glen, *8va*..... where the hunt-er's belt - ed

*ff*

*f* *ff*

a - way to the hills, a -

men with bu - gles shake the air,

hunt - - er's belt - - ed men with

men with bu - gles shake the air, *8va*.....

*ff* *f* *ff*

- way to the glen! a - way,.. a -

with bu - gles shake the air, the air! a - - way,

bu - - gles shake the air! a - - way,

with bu - gles shake the air, the air! a - - way,

*8va*.....

*ff* *ff*

way,.. a - way, ..... a -  
a - way, now to hill and glen, a - way, a -  
a - way, now to hill and glen, a - way, a -  
a - way, now to hill and glen, a - way, a -

The first system of the musical score for 'The Bohemian Girl'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'way,.. a - way, ..... a -', 'a - way, now to hill and glen, a - way, a -', 'a - way, now to hill and glen, a - way, a -', and 'a - way, now to hill and glen, a - way, a -'. The piano part includes a melodic line in the right hand and a harmonic line in the left hand.

- way!  
- way!  
- way!  
- way!

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: '- way!', '- way!', '- way!', and '- way!'. The piano part includes a melodic line in the right hand and a harmonic line in the left hand. The system concludes with a 'decresc.' (decrescendo) marking.



Three systems of musical notation for piano. The first system consists of two staves with a treble staff containing eighth and sixteenth notes, and a bass staff with chords and eighth notes. The second system continues this pattern. The third system includes dynamic markings *pp* and *segue.* at the end of the piece.

MELODRAMATIC MUSIC.

Four systems of musical notation for piano, marked *Allegro agitato.* The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system concludes the piece with a final chord.

Here, on the very threshold of my enemies

## RECITATIVE AND AIR.

THADDEUS.

*Allegro maestoso.* With-out

PIANO. *f*

friends, and with-out a home, my coun-try, too! yes, I'm ex-il'd from thee; what fate, what

*lento.*

fate a-waits me here, now pi-ty, Heav'n! oh calm my de-spair!

*colla voce.* *p*

*dolce assai.*

*Moderato.* *p* *f* *p*

*f* *p* *f* *rall.* *p*

*p*

'Tis sad to leave our Fa-ther-land, and friends we there lov'd



well,..... to wan-der on a stran-ger strand, where friends but sel-dom

dwel; yet hard as are such ills to bear, and deep - ly though they

*accel.*

*cresc.* *cresc.*

smart, their pangs are light to those who are the or - phans of the

*f* *pp*

heart!.. 'tis sad to leave our Fa - ther - land, and friends we there lov'd

well,..... to wan-der on a stran-ger strand, where friends but sel-dom

*pp*

*accel. il tempo.*

*ff*

dwel, where friends, where friends, where friends but sel - dom dwell, but seldom

*cresc.*

*Allegro.*

*agitato.*

dwel.

Oh! if there were one gen - tle

*meno mosso.*

eye to weep when I might grieve, one bo-som to re-ceive the sigh which

sor-row oft will heave, one heart the ways of life to cheer, tho' rug-ged, tho' rug - ged they might

be, no language, no lan - guage can express how dear that



*rall.* *\* a tempo.*  
heart would be to me, would be to me. O Heav'n, O Heav'n, 'tis sad to leave our  
*\* tempo primo.*

Fa - ther - land, and friends we there lov'd well; ..... to wan - der on a

stran - ger strand, where friends but sel - dom dwell; yet hard as are such

ills to bear, and deep - ly though they smart, their pangs are light to

*cresc.* *\* pp*  
those who are the or - phans of the heart!... 'tis hard to leave our  
*\* pp*

On the stage the 16 bars from \* to \* are omitted.

The Royal Edition.—“The Bohemian Girl.”—(30)

fa - ther - land and friends we there lov'd well,..... to wan - der on a

stran - ger strand, where friends but sel - dom dwell, where friends but sel - dom

*Più mosso.*

dwell, where friends but sel - dom dwell, where friends but sel - dom dwell, where

*stringendo.*

friends, where..... friends but sel - dom dwell!

*trascinando la voce.*



# GIPSY CHORUS.

*Allegro.*

PIANO. *ff*

*f Moderato.*

*Soprano.*

*Alti e Tenori.*

DEVILSHOOF and Bassi.

In the gip-sy's life you

In the gip-sy's life you

In the gip-sy's life you

*cresc.* *pp dolce.*

read..... the life that all would like to lead,..... in the gip - sy's life you

read..... the life that all would like to lead,..... in the gip - sy's life you

read..... the life that all would like to lead,..... in the gip - sy's life you

read the life that all would like to lead; some-times un - der

read the life that all would like to lead; some-times un - der

read the life that all would like to lead; some-times un - der

*cresc.* *p* *f* *p* *p*

roof, and some-times thrown where the wild wolf makes his lair, where the wolf makes his

roof, and some-times thrown where the wild wolf makes his lair, where the wolf

roof, and some-times thrown where the wild wolf makes his lair, where the wolf

*cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p*

lair, where the wolf makes his lair; . . . . . for he who's no home to call his

makes his lair, where the wolf makes his lair; for he who's no home to call his

makes his lair, where the wolf makes his lair; for he who's no home to call his

*rall.* *tempo.* *pp* *rall.* *pp* *rall.* *pp* *rall.* *tempo.* *pp*



own..... will find, will find a home some-where,... for he who's no home to

own..... will find, will find a home some-where,... for he who's no home to

own..... will find, will find a home some-where,... for he who's no home to

This system features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "own..... will find, will find a home some-where,... for he who's no home to". The piano part includes triplets and a steady eighth-note accompaniment.

call his own will find a home some-where, ah!.....

call his own will find a home some - where, will find a

call his own will find a home some - where, will find a home, find a

This system continues the vocal and piano parts. The vocal parts have lyrics: "call his own will find a home some-where, ah!.....", "call his own will find a home some - where, will find a", and "call his own will find a home some - where, will find a home, find a". The piano part includes crescendos and a steady eighth-note accompaniment.

..... for he who's no home, no home to call his

home some - where, for he who's no home, no home to call his

home some - where for he who's no home, no home to call his

This system concludes the vocal and piano parts. The vocal parts have lyrics: "..... for he who's no home, no home to call his", "home some - where, for he who's no home, no home to call his", and "home some - where for he who's no home, no home to call his". The piano part includes a crescendo and a steady eighth-note accompaniment.

own.... will find a home some-where, ah! ah!

own.... will find a home some-where, ah! ah!

own.... will find a home some-where, ah! ah!

*cresc.* *fff* *8va.....*

*f* *cresc.*

*pp* 'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....

*pp* 'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....

*pp* 'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....

*dolce.* *pp*



then to keep, then to keep all he can, we gip-sies do the same; thus a ha-bit

then to keep, then to keep all he can, we gip-sies do the same; thus a ha-bit

then to keep, then to keep all he can, we gip-sies do the same; thus a ha-bit

once, 'tis cus-tom grown, yes, 'tis a cus-tom grown; ev-ry man will take

once, 'tis cus-tom grown, yes, 'tis a cus-tom grown; ev-'ry man

once, 'tis cus-tom grown, yes, 'tis a cus-tom grown; ev-'ry man

care, ev-ry man will take care..... if he has no home to call his

will take care, will take care if he has no home to call his

will take care, will take care if he has no home to call his

own..... to find, to find a home some-where,.... if he has no home to

own..... to find, to find a home some-where,.... if he has no home to

own..... to find, to find a home some-where,.... if he has no home to

call his own to find a home some-where, ah!.....

call his own to find a home some-where, to find a

call his own to find a home some-where, to find a home, find a

..... yes, if he has no home to call his

home some-where, yes, if he has no home to call his

home some-where, yes, if ne has no home to call his



[illegible]

*"They'll be cunning if they find you."*

## MARCH OF THE AUSTRIAN SOLDIERS.

*Allegro.*

*Allegro.*

**PIANO.**

*f*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is in the right hand, featuring a melody with eighth and sixteenth notes, and some triplet markings. The lyrics "The Rose Tree" are written below the vocal line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score includes various musical notations such as notes, rests, and accidentals.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 2/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and a repeat sign.

*D.C. pp till Soldiers go off, then segue Duet.*

# DUET WITH CHORUS.

DEVILSHOOF.

PIANO

Com-rade, your hand, we un-der-stand, we un-der-stand each o - ther in... a... breath. this grasp se-cures its ow-ner yours in life, in life and..... un - til..... death, this grasp se-cures its ow - ner yours in life and un - til death, this grasp..... se - cures its ow - ner yours in life and un - til death, in life, in life, and un - til

*f Allegro moderato.*

*f*

*p*

*f*



*ad. ab.* <sup>3</sup> death, yes, un - til death. *THADDEUS.* *p* *dolce.* The scenes and days to

me which seem'd so blest to be, no time can e'er re -

- store, no time can e'er re - store; the scenes and days to

days to me, which seem'd so blest, so blest to be, no time..... can e'er re -

- store,..... no time can e'er re - store, no time..... can e'er re -

*cresc.* *cresc.*

- store,..... no time.... can e'er re - store.

*Soprani.*

*Alti e Tenori.*

*Bassi.*

In the gip-sy's life you read..... the

In the gip-sy's life you read..... the

In the gip-sy's life you read..... the

*f* *p*

life that all would like to lead,..... in the gip-sy's life you read the life that

life that all would like to lead,..... in the gip-sy's life you read the life that

life that all would like to lead,..... in the gip-sy's life you read the life that

*p* *p*

THADDEUS.

all would like to lead. My wants are few.

all would like to lead.

DEVILSHOOF.

all would like to lead. Want we ne'er

*f* *pp*



THADDEUS.

knew but what, but what we could sup - ply. Then, what is

DEVILSHOOF.

worse, have no purse! We nothing,

THADDEUS.

no - thing have to buy. My heart, my heart 'twill

DEVILSHOOF.

wring. That is the thing in which we nev - er deal.

THADDEUS.

But all I

DEVILSHOOF.

need, but all I need. 'Twere but in - deed to bor - row, beg, or

*cresc.*

THADDEUS.

steal. My heart 'twill wring, my

heart 'twill wring.....

DEVILSHOOF.

That is a thing.... in..... which, in which we nev - er

deal!

*Sopran.* In the gip-sy's life you read..... the life that all would like to *cresc.*

*Alt.* In the gip-sy's life you read..... the life that all would like to *cresc.*

*Tenori.* In the gip-sy's life you read..... the life that all would like to *cresc.*

*Bassi.* In the gip-sy's life you read..... the life that all would like to



THADDEUS.

The....

lead,..... that all would lead, that all would lead.

lead,..... that all would lead, that all would lead.

lead,..... that all would lead, that all would lead. Comrade, your

DEVILSHOOF.

3

*f* *f* *f*

*p*

scenes and days to me which seem'd so blest to

hand, we un-der-stand, we un-der-stand each o-ther in a

*p*

be, no..... time can e'er re-store, no

breath, this grasp se-cures its ow-ner yours in

time can e'er re - store; the scenes and days to  
 life, and un - til death; then rest you here while we ex -

*pp*

me..... which seem'd so blest to be,..... no  
 - plore and see what luck, what luck there is in store;.....

time can e'er re - store,..... no time can  
 then rest you here while we ex - plore, and see what luck there is in

e'er re - store,..... no time.....

*cresc.* *ad lib.*

store;

*cresc.* *f* *colla voce.*



*rall.*  
 ..... can.... e'er..... re - store;  
 then rest you here while we ex -

*Sopran.*  
*p*  
 In the gip - sy's life you

*Alti e Tenori.*  
*p*  
 In the gip - sy's life you

*Bass.*  
*p*  
 In the gip - sy's life you

*rall.*  
*pp*

no..... time  
 - plore what luck, what luck there is in store; now rest you here while we ex -

read..... the life that all would like to

read..... the life that all would like to

read..... the life that all would like to

*cre* - - - - *scen* - -

can e'er re-store, no time can e'er re-store, no time can e'er re -

- plore what luck, what luck there is in store, yes, rest here,

lead,..... the life, the life,

lead,..... the life, the life,

lead,..... the life, the life,

do. *f* > >

- store, no, no time, no time,..... no time can

rest here while we ex-plore what luck, what luck there

*ff* the life, the life that all would like to lead, to

*ff* the life, the life that all would like to lead, to

*ff* the life, the life that all would like to lead, to

> > *ff* > >



*ff più mosso.*

e'er re - store, can e'er re -

is in store, what luck, what

lead, yes, all would like to

lead, yes, all would like to

lead, yes, all would like to

*ff più mosso.*

- store, can e'er re - - store, no time, no

luck there is in store, now rest you here while we ex -

lead, would like to lead, yes, all would

lead, would like to lead, yes, all would

lead, would like to lead, yes, all would

time can e'er re - store, can e'er re -

- plore what luck, what luck there is in store, what luck's in

like, would like to lead, would like to

like, would like to lead, would like to

like, would like to lead, would like to

like, would like to lead, would like to

- store.

store.

lead.

lead.

lead.

Segue.



MELODRAMATIC MUSIC.

*Allegro vivace.*

PIANO. *fp* *p*

*ff* *Segue*

A I R.

Original Key B Minor.

PIANO *p* *Allegro agitato.* *cresc.*

FLORESTIEN.

Is no

*f* *p*



suc-cour near at hand? for my in - tel - lect so reels I am

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "suc-cour near at hand? for my in - tel - lect so reels I am".

doubt-ful if I stand on my head..... or on my heels; no

The second system of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "doubt-ful if I stand on my head..... or on my heels; no".

gen-tle-man it's ve-ry clear..... such a shock should ev-er know, when I

The third system of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "gen-tle-man it's ve-ry clear..... such a shock should ev-er know, when I".

once be-come a peer..... they shall not treat me so; no,

The fourth system of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "once be-come a peer..... they shall not treat me so; no,".

gen-tle-man, it's ve-ry clear, such a shock..... should ev-er know, and when

The fifth system of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "gen-tle-man, it's ve-ry clear, such a shock..... should ev-er know, and when". The piano part begins with a *pp* (pianissimo) marking.



once I be-come a peer they shall..... not treat me so, no,...

..... they shall not treat me so, no,..... they shall not

treat me so; then let

ev - e - ry vas - sal arm, for my thanks..... he well de - serves who from

this state, this state of a - larm will pro - tect..... my shat-ter'd nerves: to

think that one un-us'd to fear,..... such a fright should ev - er know! when I

once be - come a peer,..... they shall not treat me so, no

gen - tle-man, its ve - ry clear, such a shock..... should ev - er know; and when

*pp*

once I be - come a peer, they shall..... not treat me so, no.....

*f*

..... they shall not treat me so, no,..... they shall not

*p*



treat me so.

*f*

*Segue.*

MELODRAMATIC MUSIC.

*Allegro vivace.*

PIANO.

*fp*

*p*

*f*

*ff*

*Segue*

"What do I hear?"

MELODRAMATIC MUSIC.

*Allegro.*

PIANO.

The musical score consists of six systems of grand staves (treble and bass clef). The first five systems are continuous piano accompaniment. The sixth system includes vocal lyrics: "cre - scen - do." The seventh system begins with a forte (ff) dynamic and includes lyrics "cre - scen - do." The music is in 2/4 time and B-flat major.



And where is my darling child."

MELODRAMATIC MUSIC.

*Andante.* *dolce assai.*

PIANO. *fp*

*accelerando.* *cresc.* *fp*

*p* *cresc.* *fp*

*stentate.* *rall.*

This musical score is for a melodramatic piece. It begins with a piano introduction marked 'Andante' and 'dolce assai'. The piano part features a series of chords and arpeggiated figures. The tempo then increases to 'accelerando', with a 'crescendo' leading to a 'fp' (fortissimo piano) section. This is followed by another 'crescendo' and 'fp' section. The tempo then slows down to 'rallentando' (rall.) and 'stentato' (stentate), with a final 'fp' section.

WALTZ.

"let the fête begin."

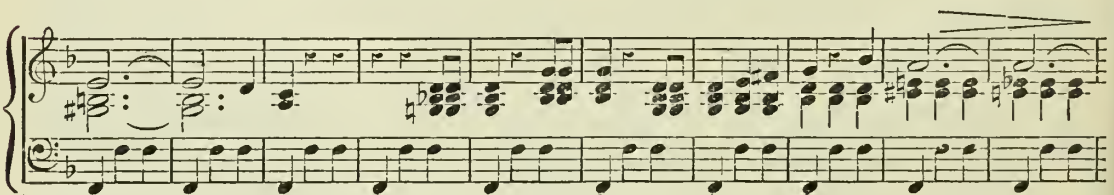
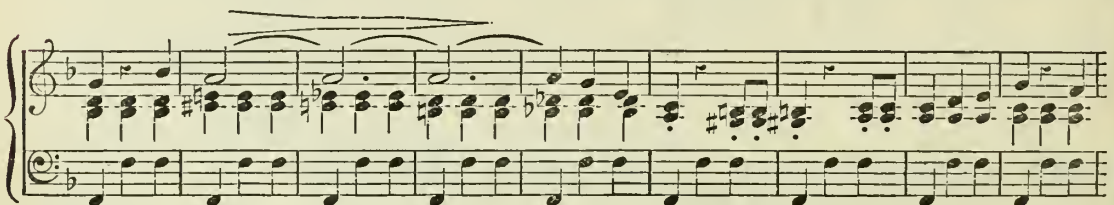
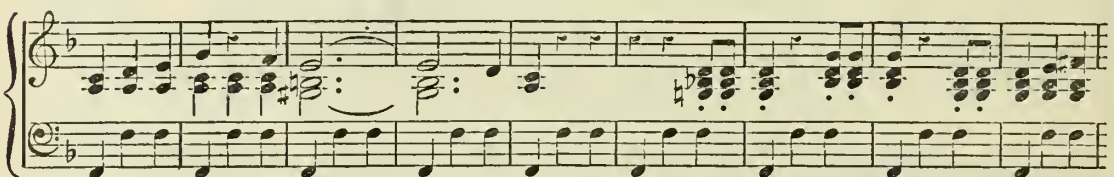
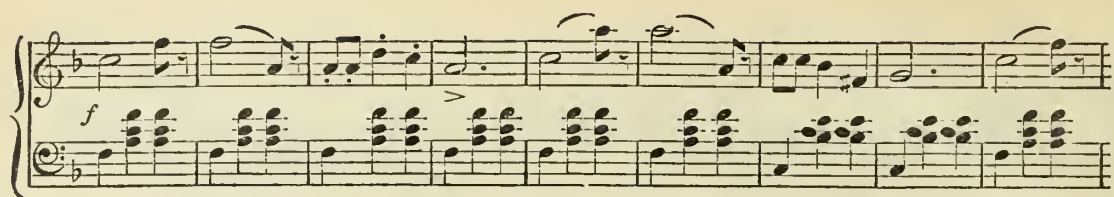
*tempo di Valse.*

PIANO. *f* *p*

This musical score is for a waltz. It begins with a piano introduction marked 'tempo di Valse'. The piano part features a series of chords and arpeggiated figures. The tempo is marked 'tempo di Valse'. The score includes dynamics of 'f' (forte) and 'p' (piano).

The musical score is arranged in eight systems, each consisting of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *f*, *ff*, and *p*. The piano accompaniment features complex chordal textures and arpeggiated figures. The vocal line is written in a single staff, showing melodic lines and rests.





This musical score is for a piece from "The Bohemian Girl" in The Royal Edition. It consists of seven systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings. The first system has a "cresc." marking in the piano part. The second system also has a "cresc." marking. The third system has a "cresc." marking. The fourth system has a "f" marking. The fifth system has a "ff" marking. The sixth system has a "ff" marking. The seventh system has a "ff" marking. The piano part features a complex rhythmic pattern with many beamed notes and rests.



"And thus I empty the goblet"

## FINALE TO ACT I

*Sopran e Contralti.*

*Tenori.*

*Bassi.*

*Allegro vivace.*

PIANO.

*f*

Down with the da - ring slave who dis -

*f*

Down with the da - ring slave who dis -

*f*

Down with the da - ring slave who dis -

- putes, who dis - putes the right of a peo - ple's de -

- putes, who dis - putes the right of a peo - ple's de -

- putes, who dis - putes the right of a peo - ple's de -

- light, and would their an - ger

- light, and would their an - ger

- light, and would their an - ger

brave.

brave.

COUNT.

brave Al-though 'tis vain to mask the

*p*

rage such act de - mands, for - give me if I ask his

par - don at your hands, if from your wrath I

*p*



ven - ture to have craved the life of... one my more than life who

saved: stran - ger, I an - swer not one mo - ment for your

*f* *pp*

life; quit, while you may, a spot where you have rais'd a

strife: your lon - ger pre - sence will more ex -

*(throwing a purse of gold to Thaddeus.)*

- cite, and this will the ser - vice you did me re - quite!

*p*

DEVILSHOOF.

Where's the hand will dare to touch a hair of aim I prize so much? the

pulse of pride you boast, with - in, with - in me beats as high;

you and your ti - tled host, proud lord, proud lord, I do de - fy.

FLORESTEIN.

Up - on my life 'tis most un - plea - sant, just as one had at-tack'd a

THADDEUS. (throwing the purse at the Count's feet.)

pheasant. Take back your gold, and learn to



know one a-bove aught you can be - stow.

CHORUS.

Down with the da - ring slave who would ou

Down with the da - ring slave who would our

Down with the da - ring slave who would our

fu - - ry brave, down with the

fu - - ry brave, down with the

fu - - ry brave, down with the slave, down with the

slave who would, who would our fu - ry brave.

slave who would, who would our fu - ry brave. DEVILSHOOF.

slave who would, who would our fu - ry brave. Stand back, ye cra - ven

*f*

things! he who ob - structs our path up -

*8va. ....*

- on his rash - ness brings the ven - geance of my

*8va. ....*

CHORUS.

Down with the slave! down with the slave! seize him and bind him, and there let him

Down with the slave! down with the slave! seize him and bind him, and there let him

wrath. Down with the slave! down with the slave! seize him and bind him, and there let him

*p* *pp*



find es - cape from those walls bet - ter men have con - fin'd, there let him  
 find es - cape from those walls bet - ter men have con - fin'd, there let him  
 find es - cape from those walls bet - ter men have con - fin'd, there let him

find an escape from those walls better men have con-fin'd!  
 find an escape from those walls better men have con-fin'd. DEVILSHOOF.  
 find an escape from those walls better men have confin'd! Tho' mesh'd by num - bers in the

yoke of one by all ab - hor'd, yet trem - ble, worth - less

CHORUS.  
 Down with the slave, down with the slave, down  
 Down with the slave, down with the slave, down  
 lord, at the ven - geance you pro - voke. Down with the slave, down

*piu mosso.*

with the slave, the slave who would our fu - ry brave, the slave who

with the slave, the slave who would our fu - ry brave, the slave who

with the slave, the slave who would our fu - ry brave, the slave who

*ff più mosso.*

This system contains the first three vocal staves and the first two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The tempo marking 'piu mosso.' is at the beginning, and 'ff più mosso.' appears at the start of the second piano staff.

would our fu - ry brave; down with the slave, down with the

would our fu - ry brave; down with the slave, down with the

would our fu - ry brave; down with the slave, down with the

This system contains the second three vocal staves and the second two piano accompaniment staves. The vocal parts continue the melody from the first system. The piano accompaniment provides harmonic support with chords and moving lines.

slave who would our fu - ry brave,

slave who would our fu - ry brave,

slave who would our fu - ry brave,

*8va.....*

This system contains the third three vocal staves and the third two piano accompaniment staves. The vocal parts conclude the phrase. The piano accompaniment features a more active, rhythmic pattern in the final measures, with the right hand playing sixteenth-note figures.



down with the slave, down with the

down with the slave, down with the

down with the slave, down with the

8va.....

This system contains the first three staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, with the 8va line indicating an octave shift for the right hand.

slave, down with the slave, down

slave, down with the slave, down

slave, down with the slave, down

8va.....

This system contains the next three staves of the musical score, continuing the vocal and piano parts from the first system.

with the slave!.....

with the slave!.....

with the slave!.....

8va.....

Segue

This system contains the final three staves of the musical score on this page, ending with a 'Segue' instruction.

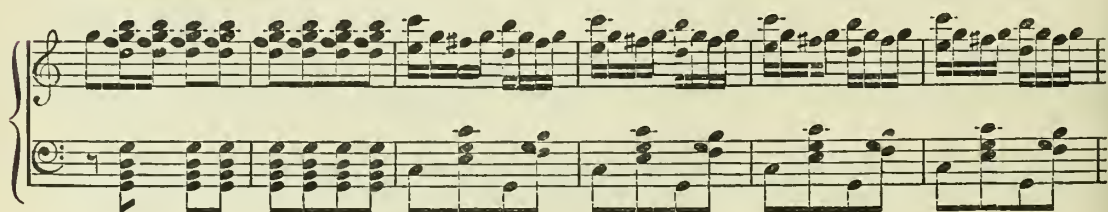
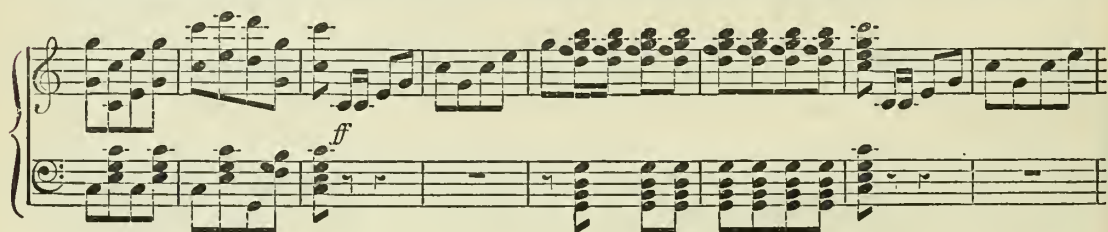
# GALOP.

*Allegro vivace.*

PIANO.

The musical score is written for piano in 2/4 time, marked *Allegro vivace*. It consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and bar lines. Dynamics are indicated by *ff* (fortissimo), *p* (piano), and *f* (forte). Articulation is shown with accents (>) and slurs. Triplets are marked with a '3' over the notes. The piece begins with a series of chords in the bass staff, followed by a melody in the treble staff. The tempo and mood are lively and energetic.





FINALE CONTINUED.

*Sopran e Contralti.*

*Tenori.*

*Bassi.*

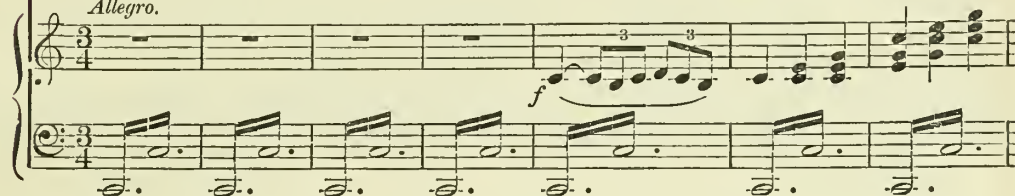
*Allegro.*

PIANO.

What sounds break on the

What sounds break on the

What sounds break on the



ear,.. what sounds break on the ear,.. what

ear,.. what sounds break on the ear, what

ear, what sounds break on the ear, what

looks of wild de - spair a grief as wild im - part!

looks of wild de - spair a grief as wild im - part!

looks of wild de - spair a grief as wild im - part!



COUNT.

My child! my child! that word a - lone with

a - go - ni - zing tone, my child! that word a -

CHORUS.

- lone bursts in up - on my soul. Be ev - 'ry

hand pre - par'd their liege lord's halls to guard, and

hand pre - par'd their liege lord's halls to guard, and

hand pre - par'd their liege lord's halls to guard, and

with de - vo - tion's bond, all ties, all ties be - yond—

with de - vo - tion's bond, all ties, all ties be - yond—

with de - vo - tion's bond, all ties, all ties be - yond—

FLORESTEIN.

Ah! what with dan - cing, scream - ing, fight-ing, one real - ly

is a shock - ing plight in, it puz - zles

quite one's wit to find a place to pick a bit.



COUNT.

Wretch, mon - ster, give me back the trea - sure of my

soul, the trea - sure of my soul, go, all! the spoil - er's

foot - steps track, that tre - sur'd prize who stole;

go, all the spoil - er's foot - steps track, the trea-sur'd prize.....

RECIT.

... who stole. But no, vain hope, un-less we pray to him who heal-eth all

RECIT.

*Andante Religioso.*

sor - row, with sup - pliant limb. Thou, who in might su - preme,

COUNT.

thou who in might su - preme, o'er the fate of all reign - est, o'er the fate of all  
 Thou, who in might su - preme, o'er the fate of all  
 Thou, who in might su - preme, o'er the fate of all  
 Thou, who in might su - preme, o'er the fate of all

reign - est, thou who hope's pa - lest beam in the mourn - er sus - tain - est,  
 reign - est, thou who hope's pa - lest beam in the mourn - er sus - tain - est,  
 reign - est, thou who hope's pa - lest beam in the mourn - er sus - tain - est,  
 reign - est, in the mourn - er sus - tain - est,

\* On the stage this prayer is sung without Instrumental Accompaniments.



*pp*

vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -

*pp*

vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -

*pp*

vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -

*pp*

vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -

- reer of the ruth-less as - sail - er, of the ruth-less as - sail - er;

- reer of the ruth-less as - sail - er, of the ruth-less as - sail - er;

- reer of the ruth-less as - sail - er, of the ruth-less as - sail - er;

- reer of the ruth-less as - sail - er, of the ruth-less as - sail - er;

*f*

cut short the dark ca - *f* - reer, .. the dark ca - reer of the ruth-less as - sail - er,

*f* cut short the dark ca - reer of the ruth-less as - sail - er,

cut short the dark ca - reer of the ruth-less as - sail - er,

cut short the dark ca - reer of the ruth-less as - sail - er,

*ff*

cut short the dark ca - reer of the ruth-less as - sail - - er.

of the ruth-less as - sail - - er.

of the ruth-less as - sail - - er.

cut short the dark ca - reer of the ruth-less as - sail - - er.

*Allegro.*

*ff*

*ff*

*ff*



*Allegro vivace.*

*mf*

Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

*mf*

Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

*mf*

Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

*Allegro vivace.*

*fp*

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

*pp*

*f*

line,..... fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

*p*

line,..... fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

*p*

line, fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

*p*

*cresc.*

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

*cresc.*

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

*cresc.*

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

*cresc.* *f*

*f*

- twine, fol - low, fol - low, fol - low, fol - low,

*f*

- twine, fol - low, fol - low, fol - low, fol - low, fol - low

*f*

- twine, fol - low, fol - low, fol - low, fol - low, fol - low

*f*

*f*

fol - low, fol - low, fol - low!

*f*

fol - low, fol - low, fol - low!

*f*

fol - low, fol - low, fol - low!

*f*



Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

*ff* Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

*ff* Fol - low, fol - low with heart and with arm,... fol - low, fol - low and

*ff*

shel - ter from harm,... the pride of Arn - heim's line, where all its

*cresc.*

shel - ter from harm,... the pride of Arn - heim's line, where all its

*cresc.*

shel - ter from harm,... the pride of Arn - heim's line, where all its

*cresc.*

*8va*.....

*cresc.*

*f* hopes en - - twine, fol - low, fol - low, fol - low with

*2nd time.* line

*f* hopes en - - twine, fol - low, fol - low, fol - low with

*2nd time.* line

*f* hopes en - - twine, fol - low, fol - low, fol - low with

*2nd time.* line

*8va*.....

*f*

*ff Più mosso.*

heart, fol - low and save the pride of Arn - heim's

heart and with arm, fol - low and save the pride of Arn - heim's

heart and with arm, fol - low and save the pride of Arn - heim's

*Sva.*

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

*Sva.*

*ff*



## INTRODUCTION

*Moderato.*

PIANO *pp*

*cres - - - cen - - - do. pp*

*pp*

CHORUS.

*Alti.*

Si - - lence, si - lence, the La - dy moon, the La - dy

*Tenori.*

Si - - lence, si - lence, the La - dy moon, the La - dy

*Bassi.*

Si - - lence, si - lence, the La - dy moon, the La - dy

*sotto voce.*

*sempre p*

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,

*sempre p*

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,

*sempre p*

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,

chance she soon to sleep will her-self be - take!..... silence,

chance she soon to sleep will her-self be - take!..... silence,

chance she soon to sleep will her-self be - take!..... silence,

si - lence, from her throne in air she may look on for aught we care....

si - lence, from her throne in air she may look on for aught we care....

si - lence, from her throne in air she may look on for aught we care....



but if she at-tend un-to our be-hest she will go to rest,....

but if she at-tend un-to our be-hest she will go to rest,....

but if she at-tend un-to our be-hest she will go to rest,....

yes, she will qui-et-ly go to her rest, qui-et-

yes, she will qui-et-ly go to her rest, qui-et-

yes, she will qui-et-ly go to her rest, qui-et-

- ly go to her rest.

- ly go to her rest.

- ly go to her rest.

DEVILSHOOF

There's a deed to

(The Gipsies all draw their daggers,  
and appear delighted.)

do whose gains will re - ward the risk and pains;

fie!

fie! to a gen-tle-man when you ap - peal,

you may draw his

purse with-out draw-ing your steel,

with bows and po-lite-ness and with

great re - spect, you may take more than he can at first sus - pect.

See,

see, where in gob - lets deep what sense they have, they



steep: watch here, till each to his home shall reel on his doubtful

way, watch here watch here, and the gob - let's foam will make

each an ea - sy prey. Si - lence! this way, this way, this way this

way, silence, this way, this way,

Si - - lence, si - lence, this way, this way, si - -

Si - - lence, si - lence, this way, this way, si - -

Si - - lence, si - lence, this way, this way, si - -

*p*  
 si - lence, this way, this way,  
 - lence, si - lence,  
 - lence, si - lence,  
 - lence, si - lence,  
*sf >* *p* *sf >* *p*

si - - - lence!  
 si - - - lence!  
 si - - - lence!  
 si - - - lence!  
*p*

*Allegro.*  
*f* *p*

FLORESTEIN. (*Drunk.*) *quasi parlando.*  
 Wine! wine! if I am  
*p* *quasi parlando.*



heir to the Count, my un - cle's line,

wine! wine! where's the

fel - low will dare to re - fuse his ne - phew wine, to re -

- fuse his nephew wine? That moon there sta- ring me on my way can't be so

mo - dest as peo - ple say, for meet whom she will, and in what - ev - er spot, she

DEVILSHOOF. (to Florestein bowing.)

oft - en looks on at what she cught not. My ear caught

*p* sempre staccato.

not the clock's last chime, and might I beg to ask the time?

FLORESTEIN. (aside.)

If the bot - tle has pre - vail'd, yet when - ev - er I m as - sail'd, though there

(to Devilshoof.)

may be nothing in it, I am so - ber'd in a min - ute. You are

(looking at his watch.)

real - ly so po - lite that— 'tis late in-to the night,



(Devilshoof snatches the watch from Florestein and puts it in his fob.)

DEVILSHOOF.

might I beg to ask— I am real - ly griev'd to see a - ny -

- one in such a state, and glad - ly will take the great - est care of the

FLORESTEIN.

ring and chains you chance to wear. What I thought was po - lite - ness is

down - right theft, and at this rate I soon shall have no - thing left.

CHORUS.

Ad - vance with cau - tion, let ev - 'ry man

Ad - vance with cau - tion, let ev - 'ry man

Ad - vance with cau - tion, let ev - 'ry man

seize on and keep what - ev - er he can, what - ev - er he

seize on and keep what - ev - er he can, what - ev - er he

seize on and keep what - ev - er he can, what - ev - er he

(The Queen appears.)

can, what - ev - er he can.

can, what - ev - er he can.

can, what - ev - er he can.

QUEEN. RECIT.

To him, from whom you stole, surrender back the whole.



FLORESTEIN.

Thanks, ma-dam, la - dy, but

*Tempo primo.*

*pp* *staccato.*

*pp*

might I re - quest a me - dal-lion in di - a - monds worth all the rest.

On our

On our

On our

chief - tain's share we ne'er en - croach, and he fled with the prize at

chief - tain's share we ne'er en - croach, and he fled with the prize at

chief - tain's share we ne'er en - croach, and he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach.

your ap - proach.

your ap - proach.

QUEEN.

Be your safe - ty my

*Tempo primo.*

FLORESTEIN.

care. I'm in pre-cious hands. Fol - low and list to your Queen's.. com -

QUEEN.



- mands. *pp* We fol - low, yes, and list, and list un - to our Queen's com-mands,  
*pp* We fol - low, yes, and list, and list un - to our Queen's com - mands,  
*pp* We fol - low, yes, and list, and list un - to our Queen's com - mands,

yes, we list, we list un - to our Queen's com - mands,.....  
 yes, we list, we list un - to our Queen's com - mands,.....  
 yes, we list, we list un - to our Queen's com - mands,.....

yes, we list, we list un - to our Queen's com - mands, yes, we  
 yes, we list, we list un - to our Queen's com - mands, yes, we  
 yes, we list, we list un - to our Queen's com - mands, yes, we

**QUEEN.**

come, come, come, come.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

*sf* *sf* *pp*

*Moderato.*

*p* *tr*

*(Segue.)*



# THE DREAM.

PIANO. *dolce assai.*

The piano introduction consists of two staves in 3/8 time, key of B-flat major. The right hand features a melody with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

The second system of the piano introduction continues the melody and accompaniment from the first system.

ARLINE.

I dreamt that I

Arline's vocal entry begins on the first staff. The piano accompaniment continues on the lower staves, marked *pp* (pianissimo).

dwelt in mar - ble halls, with vas - sals and serfs at my

The vocal line continues with the lyrics "dwelt in mar - ble halls, with vas - sals and serfs at my". The piano accompaniment provides a rhythmic foundation with eighth-note patterns.

side,..... and of all who as - sem - bled with - in.... those

The vocal line concludes with the lyrics "side,..... and of all who as - sem - bled with - in.... those". The piano accompaniment continues with the same rhythmic pattern.

walls that I was the hope and the pride,..... I had

rich-es too great to count—could boast of a high an - ces - tral

name;..... but I *pp* al - so dreamt, which pleas'd me most, that you

lov'd me still the same, that you lov'd me, you lov'd me

still the same, that you *cresc.* lov'd me, you lov'd me still the



same.

I dreamt that sui - tors sought my hand, that

knights up - on bend - ed knee,..... and with vows no

maid - en heart could with - stand, they pledg'd their faith to

me,..... and I dreamt that one of that no - ble

host came forth my hand to claim ; ..... but I

*pp* al - so dreamt, which charm'd me most, that you lov'd me

still the same, that you lov'd me, you lov'd me still the

same, that you lov'd me, you lov'd me still the same.

*f*



(by the love you say you bear me, solve it.)

## DUET.

*Moderato.*

PIANO.

*f* > > > *p* *cresc.* *f* *p*

THADDEUS.

The wound..... up - on thine arm whose

*pp* *pp dolce.*

mark.....through life 'twill be, in sa-ving thee from great - er harm was

ARLINE. THADDEUS.

there trans-fix'd by me. By thee? Ere on thy gen-tle head thy sixth

*pp dolce.*

sun had its radiance shed, a wild deer who had lain at bay, pursued by

## ARLINE. THADDEUS.

## ARLINE. THADDEUS.

hunt - ers cross'd the way. Well? By slaying him I res - cued thee. Yes! And in his

death-throe's a - go - ny, thy gen - tle form by his ant - ler

gor'd, this hum - ble arm to thy home re - stor'd. Strange

ARLINE.

feel - ings move this breast it nev - er knew be - fore, and bid me

here im - plore that you re - veal, that you re - veal the



rest.

*f*

The piano introduction is in 3/4 time, key of D major. It begins with a rest for the vocal line. The piano accompaniment starts with a forte (*f*) dynamic, featuring a descending eighth-note scale in the right hand and a more active bass line in the left hand.

*Larghetto Cantabile. a mezza voce.*

THADDEUS.

The se-cret of her birth to me is on - ly known, the

*ff* *ad lib.* *pp*

Thaddeus's entrance is marked *Larghetto Cantabile. a mezza voce.* The vocal line is in 3/4 time, key of D major. The piano accompaniment begins with a forte (*ff*) dynamic, then moves to *ad lib.* and *pp* (pianissimo) dynamics.

se - cret of a life whose worth I prize be - yond mine own, be - yond mine

*p* *pp* *f*

The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a piano (*pp*) section followed by a forte (*f*) section.

ARLINE.

own. The se-cret of my birth to him is on - ly known, the

Arline's entrance is marked *Larghetto Cantabile. a mezza voce.* The vocal line is in 3/4 time, key of D major. The piano accompaniment continues with a piano (*p*) dynamic.

se - cret of a life whose worth per-chance he will dis - own,..... dis -

The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a piano (*p*) section followed by a forte (*f*) section.

*a tempo.*

own, the se-cret of..... my birth to him is on - ly

The se-cret of..... her birth to me is on - ly

*pp*

known, the se-cret of a life whose worth per-chance he will dis -

known, the se-cret of a life whose worth I prize be - yond mine

- own,.... he will dis-own, the se-cret of..... my birth, to him is

- own,.... be-yond mine own, the se-cret of..... her birth, to me is

*a tempo.*

*col canto.*

on - ly known, the se-cret of a life whose worth perchance he will dis -

on - ly known, the se-cret of a life whose worth I prize be - yond mine



- own,... he will dis-own, perchance he will, he will dis - own,.....

own, . beyond mine own, I prize be-yond, beyond mine own,.....

*rallent.* *f* *p* *f* *p* *f* *p*

he will dis-own, perchance he will, he will dis - own,..... he

be-yond mine own, I prize be-yond, be-yond mine own,..... be -

*f* *p* *f* *p* *f* *p*

will dis - own,..... he will dis-own.

- yond mine own,..... be-yond mine own.

*f* *pp*

ARLINE.

*Allegro non troppo.* Speak, tell me, ease my tor - tur'd

*fp* *fp*

heart, speak, and that se-cret, e-vil or good, e-vil or

*cresc.*

*cresc.*

good, im - part.

*deces.*

THADDEUS.

I will tell thee, I will

*pp*

tell thee all..... though I lose thee, I lose thee for ev -

*cresc.*

ARLINE.

- er. Speak, tell me, ease my tor - tur'd

*p*

*cresc.*



**HADDEUS.** *cresc.*

heart. I will tell thee all though I lose, though I lose thee for ev - er.

**ARLINE. (with great feeling.)**

*Moderato.* *pp stacc.*

What is the spell hath yet ef - fac'd the first fond lines that

love hath trac'd, and af - ter years have but im - prest more deep in love's con - fid - ing

*rall.* *col canto.*

breast? what is the spell hath yet ef - fac'd the first fond lines that

*a tempo.*

*cresc. rall.* *a tempo.* *rall.*

love hath trac'd, and af - ter years have but im - prest more deep in love's con - fid - ing

*col canto.* *a tempo.*

*meno mosso.*

breast, more deep in..... love's con - fid - ing breast, more deep in.....

*colla parte.*

THADDEUS.

love's con - fid - ing breast? And yet few spells have e'er ef-fac'd the

*pp stacc.*

first fond lines that love hath trac'd, and af - ter years have but im - prest more

*rall.*

*a tempo.*

deep in love's con - fid - ing breast! and yet few spells have e'er ef-fac'd the

*col canto.*

*rall.*

*a tempo.*

first fond lines that love hath trac'd, and af - ter years have but im - prest more

*col canto.*



*rall.* *meno mosso.*

deep in love's con - fid - ing breast, more deep in love's con - fid - ing

*meno mosso.*

breast, more deep in love's con - fid - ing breast. **ARLINE.** Speak,

*pp più mosso.*

**THADDEUS.**

ease my tor - tur'd breast. I'll tell thee

*cresc.*

**ARLINE.**

all though I lose thee for e - ver. Speak, speak,

*f* *ff*

speak, **THADDEUS.** I will tell thee all. Ah!... Ah!...

*Tempo lmo.* *ff* *pp stacc.*

*dolce.*

What is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

What is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

af-ter years have but im-prest more deep in lov's con-fid-ing breast?

af-ter years have but im-prest more deep in love's con-fid-ing breast?

*cresc.*

what is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

what is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

*col canto.*

*meno mosso.*

af-ter years have but im-prest more deep in love's con-fid-ing breast, more deep in

af-ter years have but im-prest more deep in love's con-fid-ing breast, more deep in



love's con - fid - ing breast, more deep in love's con - fid - ing  
 love's con - fid - ing breast, more deep in love's con - fid - ing

This system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The first vocal line features triplet markings over the words 'fid' and 'ing'.

*più mosso.*

breast, more deep in love's..... con - fid - ing breast,..... more deep in  
 breast, more deep in love's..... con - fid - ing breast,..... more deep in

This system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The tempo marking 'più mosso.' is written above the first staff. The key signature has one flat.

love's con - fid - ing breast,..... con - fid - ing breast, more deep in love's.....  
 love's con - fid - ing breast,..... con - fid - ing breast, more deep in love's.....

This system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The key signature has one flat. The piano part includes a forte 'ff' marking.

.... con - fid - ing breast,..... more deep in love's con - fid - ing breast,..... con -  
 .... con - fid - ing breast,..... more deep in love's con - fid - ing breast,..... con -

This system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The key signature has one flat. The piano part includes a forte 'ff' marking.

- fid - - ing breast, more.... deep.... in..... love's con -

- fid - - ing breast, more.... deep.... in..... love's con -

- fid - ing.... breast, in love's..... con - fid - - ing breast, in

- fid - ing.... breast, in love's..... con - fid - - ing breast, in

love's con - fid - ing breast!

love's con - fid - ing breast!

*f*



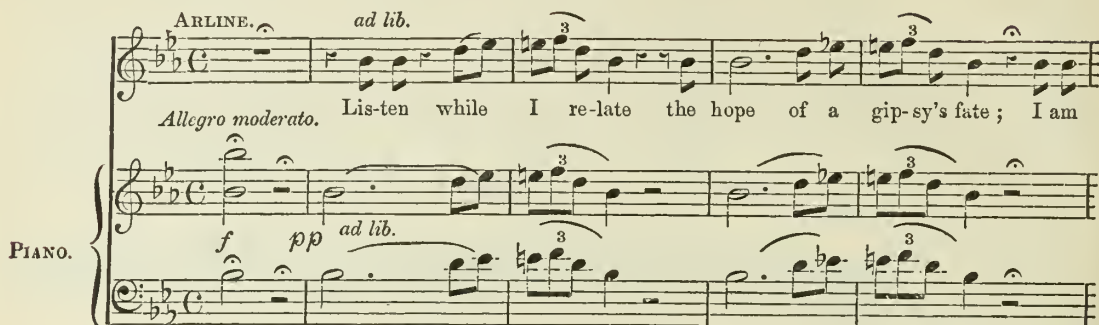
"Summon our comrades hither." (Trumpet sounds twice, then regue.)

## RECITATIVE AND CHORUS.

ARLINE. *ad lib.*

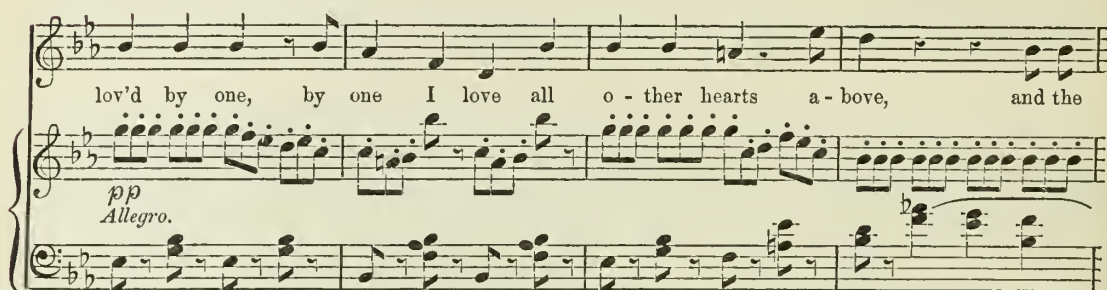
*Allegro moderato.* Lis-ten while I re-late the hope of a gip-sy's fate; I am

PIANO. *f* *pp* *ad lib.*

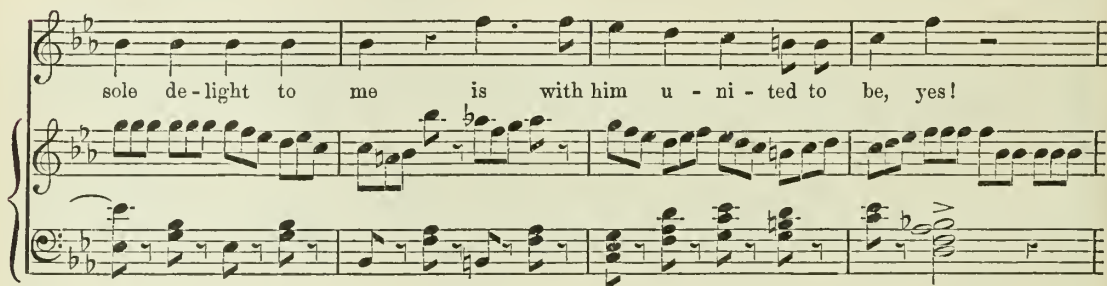


lov'd by one, by one I love all o - ther hearts a - bove, and the

*pp* *Allegro.*



sole de-light to me is with him u - ni - ted to be, yes!



*pp*

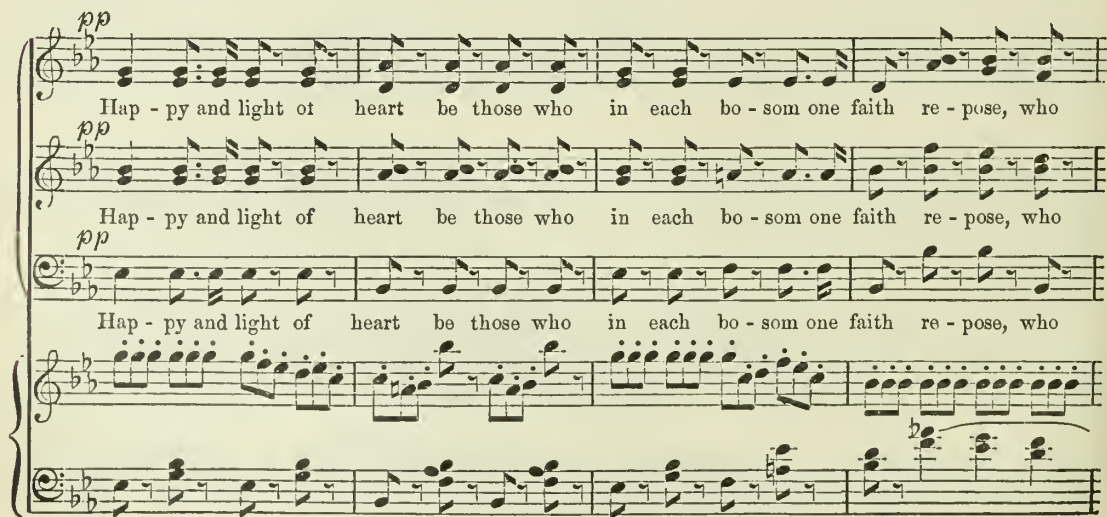
Hap - py and light of heart be those who in each bo - som one faith re - pose, who

*pp*

Hap - py and light of heart be those who in each bo - som one faith re - pose, who

*pp*

Hap - py and light of heart be those who in each bo - som one faith re - pose, who



DEVILSHOOF. (*aside.*)

in each bo - som one faith, one faith re - pose. (A ri - val's  
in each bo - som one faith, one faith re - pose.  
in each bo - som one faith, one faith re - pose.

*pp*

hate you may bet - ter tell by her rage than by her tears, and it perchance may

be as well to • set them both, to set them both by the ears.) As

Queen of our tribe 'tis yours by right the hands of those you rule to u -



*p*

In love and truth by thee their hands u - ni - ted be.

In love and truth by thee their hands u - ni - ted be.

- nite. In love and truth by thee their hands u - ni - ted be.

QUEEN. *quasi a piacere.*

Hand to hand, heart to heart, who shall those I've u -

*Meno mosso, quasi a piacere.*

- ni - ted part? who shall those I have ma - ted part? by the

*Allegretto.*

spell of my sway, part them who may.

*pp*

Hap - py and light of heart are those, yes,

*pp*

Hap - py and light of heart are those, yes,

*pp*

*pp*

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

hap - py and light of heart are those who in each o - ther faith re - pose,

*f* *\**

hap - py and light, and light of heart are those who.. faith re -

hap - py and light, and light of heart are those who.. faith re -

hap - py and light, and light of heart are those who.. faith re -

*f* *\**

\* This is sung on the Stage without accompaniment

The Royal Edition,—"The Bohemian Girl,"—(115)



- pose,.... in each o - ther faith re - pose, ah! hap - py and light of  
 - pose,.... in each o - ther faith re - pose, ah! hap - py and light of  
 - pose,.... in each o - ther faith re - pose, ah! hap - py and light of

heart are those who in each o - ther faith re - pose, hap - py and light of  
 heart are those who in each o - ther faith re - pose, hap - py and light of  
 heart are those who in each o - ther faith re - pose, hap - py and light of

heart are those who in each o - ther faith re - pose, who in each o - ther  
 heart are those who in each o - ther faith re - pose, who in each o - ther  
 heart are those who in each o - ther faith re - pose, who in each o - ther

*pp*

faith, one faith re - pose, hap - py and light of

*pp*

faith, one faith re - pose, hap - py and light of

*pp*

faith, one faith re - pose, hap - py, yes, hap - py and light of

*f*

*pp*

heart..... are those who.... in each o - ther faith.... re -

heart.... are those who.... in each o - ther faith.... re -

heart.... are those who.... in each o - ther faith.... re -

*cresc.*

- pose, hap - py and light who faith re - pose,

*cresc.*

- pose, hap - py and light who faith re - pose,

*cresc.*

- pose, hap - py and light who faith re - pose,

*cresc.*

*f*



*f* who in each o - - - ther faith re - pose, *ff* who faith re -  
*f* who in each o - - - ther faith re - pose, *ff* who faith re -  
*f* who in each o - - - ther faith re - pose, *ff* who faith re

- pose.  
 - pose.  
 - pose.

"to bear my further orders."

## CHORUS.

*Sopran.* *f* In the gip - sy's life you read..... the

*Tenori.* *f* In the gip - sy's life you read..... the

*Bassi.* *f* In the gip - sy's life you read..... the

*Moderato.*

**PIANO.** *p*

life that all would like to lead,..... in the gip-sy's life you

life that all would like to lead,..... in the gip-sy's life you

life that all would like to lead,..... in the gip-sy's life you

read the life that all would like to lead,

read the life that all would like to lead,

read the life that all would like to lead,

read the life that all would like to lead,



*dim.*  
in the gip - sy's life you read the life that all would like to

*dim.*  
in the gip - sy's life you read the life that all would like to

*dim.*  
in the gip - sy's life you read the life that all would like to

*dim.*  
lead, in the gip - sy's life you read the life that all would

*dim.*  
lead, in the gip - sy's life you read the life that all would

*dim.*  
lead, in the gip - sy's life you read the life that all would

like to lead.....

like to lead.....

like to lead.....

*tr* *tr* *tr*

*Segue Duet.*

# DUET.

*Allegro ma non troppo.*

PIANO.

QUEEN.

This is thy deed— seek not t' assuage

DEVILSHOOF.

my jeal-ous fear; a ri - val's rage— I nei-ther

QUEEN.

fear, I nei-ther fear nor seek to calm. Re -

-venge is the wounded bo-som's balm, That jew - el with which thou hast



dared to deck thy fore-doom'd neck, an-swer me— where didst thou

DEVILSHOOF. QUEEN.  
 get it? where? 'Twas en-trust-ed to my care. This ve-ry  
*Sua...*

night, on this ve-ry spot, thy soul for once its fears for -  
*Sua...*

- got, a drunk - en gal - liard who cross'd thy way be - came thy  
*Sua...*

DEVILSHOOF.  
 prey. Fiend - born! 'twere vain to fly the glance of her  
*p*

search - - - ing eye.

*cresc.* *f*

QUEEN.

Down on thy knees the gem re-store, e'en in thy shame a - maz'd,

*f* *p* *p* *f* *p* *p*

or long years of sin shall de-plore the storm which thou hast

*f* *p*

DEVILSHOOF.

rais'd. (It best might be the prize to restore, much as I seem a -

*cresc.* *f* *p* *f* *p*

- maz'd, or here - af - ter..... I may de-plore the

*p* *f* *p* *p*



QUEEN.

storm which I have rais'd :) Queen I o - bey. 'Tis ....

..... the wi - sest thing thy mis-creant heart could do.

DEVILSHOOF.

(Who from my grasp such prize could wring the do - ing it may

QUEEN.

rue.) De - part, and join the rest. I will

DEVILSHOOF.

do thy high be - hest. The

Now de - part, and join the rest,

wrongs we forgive not, and can - not for - get, will ven - geance more sharply whet, the

*f p p f p p*

now de - part and join the

wrongs we for - give not, and can - not for - get, will ven - geance more sharp - ly

*f p p*

rest. The wrongs we forgive not, and can - not for - get, will ven - geance more sharp - ly

whet, the wrongs we forgive not, and can - not for - get, will ven - geance more sharp - ly

*cresc. f p f p*

whet, the wrongs we forgive not, and can - not for - get will vengeance more sharp - ly

whet, the wrongs we forgive not, and can - not for - get will vengeance more sharp - ly

*f p p*



*più mosso.* *fp*

whet, yes, will our ven-geance sharp - ly whet, will ven-geance sharp - ly

*fp*

whet, yes, will our ven-geance sharp - ly whet, will ven-geance sharp - ly

*più mosso.* *fp*

*cresc.* *fp*

whet, yes, will our ven-geance sharp - ly whet, will ven-geance sharp - ly

*cresc.* *fp*

whet, yes, will our ven-geance sharp - ly whet, will ven-geance sharp - ly

*f* *cresc.* *ff*

whet, will ven-geance more sharp - ly whet,..... will

*f* *cresc.* *ff*

Be gone!

sharp - - - ly whet.

*rall.* *Segue when scene changes.)*

# SONG WITH CHORUS.

N.B. If sung without the Chorus the small notes in the Accompaniment should be played as a substitute for the Voices.  
(Behind the Scenes.)

ARLINE and Soprano.

Alti e Tenori.

Bassi.

PIANO.

In the gip-sy's life you read..... the life that all would like to

In the gip-sy's life you read..... the life that all would like to

In the gip-sy's life you read..... the life that all would like to

lead,..... in the gip-sy's life you read the life that all would like to

lead,..... in the gip-sy's life you read the life that all would like to

lead,..... in the gip-sy's life you read the life that all would like to

lead.

lead.

lead.

*Allegretto.*

*f*

\* On the Stage the first and the last eight bars of Chorus are sung without Accompaniment.

The Royal Edition.—"The Bohemian Girl,"—(127)



## ARLINE.

Come.... with the gip - sy bride,..... and re-pair.....

*ff* *pp*

..... to the fair, where.... the ma - zy dance.... will the hours en-trance.

Come..... with the gip - sy bride,..... and re-pair..... to the fair,

Come..... with the gip - sy bride, and re-pair to the fair,

Come..... with the gip - sy bride, and re-pair to the fair,

*f*

where..... the ma - zy dance..... will the hours en - trance..

where..... the ma - zy dance will the hours en - trance..

where..... the ma - zy dance will the hours en - trance..

*ff*

ARLINE.

*pp*

Come with the gip - sy bride, where..... souls as light pre - side,.....

*pp*

life can give no-thing be - yond one heart..... you know to be foud,.....

*pp*

wealth with its hoards can-not buy..... the peace con-tent can sup - ply,.....

*pp*

wealth with its hoards cannot buy..... the peace con-tent can sup - ply, and

*rallent. a piacere.*

rank in its halls cannot find.... the calm of a hap-py mind, and rank in its halls cannot

*colla voce.*



*rall.* *p* *a tempo.*

find.. the calm of a hap - py mind. Come.... with the gip - sy bride....

..... and repair..... to the fair, where.... the ma - zy dance.... will the hours entrance.

*f*

Come.... with the gip - sy bride,..... and re - pair..... to the fair,

Come.... with the gip - sy bride, and re - pair to the fair,

Come.... with the gip - sy bride, and re - pair to the fair,

*f*

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

*ff*

ARLINE.

Love is the first thing to clasp, but if..... he es - cape your grasp

friend-ship will then be at hand in the young..... rogue's place to

stand, hope will then be no - thing loath..... to

point out the way to both, hope will then be no - thing

loath..... to point out the way to both.....



Come..... with the gip - sy bride,..... and re - pair..... to the fair,

*pp.*

where..... the ma - zy dance..... will the hours en - trance.

Come.... with the gip - sy bride,..... and re - pair..... to the fair,

Come.... with the gip - sy bride, and re - pair to the fair,

Come.... with the gip - sy bride, and re - pair to the fair,

*f*

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

*ff*

*a tempo.*  
*ff*  
 In the gip-sy's life you read..... the life that all would like to lead,.....

*ff*  
 In the gip-sy's life you read..... the life that all would like to lead,.....

*ff*  
 In the gip-sy's life you read..... the life that all would like to lead,.....

*a tempo.*  
*ff*

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead.

*rall.* *ff Allegretto.*



# MARCH.

(When the Scene changes.)

*Allegro moderato e marziale.*

PIANO.

*ff*

**A**

*tr*

*mf*

*tr*

*cresc.*

*f*

*ff*

**B** *Molto marcato.*

*ff*

The musical score is written for piano accompaniment. It consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'sf' (sforzando). Trills and triplets are also present. The piece concludes with a double bar line and repeat dots at the end of the seventh system.





# THE FAIR SCENE

PIANO.

*Allegro.*  
*f*

The piano introduction consists of two staves in G major (one sharp) and 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro' and the dynamic is 'f' (forte).

This system shows the piano accompaniment for the first vocal entry. It continues the rhythmic pattern established in the introduction, with the right hand playing chords and single notes, and the left hand maintaining the eighth-note accompaniment.

*Soprano e Contralto.*  
*Tenore.*  
*Bassi.*

Life it - self is at the best one scene in

The vocal entry features four staves for Soprano, Contralto, Tenor, and Bass. The lyrics are 'Life it - self is at the best one scene in'. The piano accompaniment continues beneath the vocal staves.

mask of fol - ly drest, and there is no

mask of fol - ly drest, and there is no

This system continues the vocal entry with the lyrics 'mask of fol - ly drest, and there is no'. The piano accompaniment continues to support the vocal lines.



part of its wild ca - reer but you will meet with

part of its wild ca - reer but you will meet with

The first system of the musical score for 'The Bohemian Girl'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are 'part of its wild ca - reer but you will meet with'.

here, and there is no part of its wild ca -

here, and there is no part of its wild ca -

The second system of the musical score. The vocal melody continues with the lyrics 'here, and there is no part of its wild ca -'. The piano accompaniment provides a steady rhythmic foundation.

- reer but you will meet with here!

- reer but you will meet with here!

The third system of the musical score. The vocal melody concludes with the lyrics '- reer but you will meet with here!'. The piano accompaniment features a final flourish.

To these

The fourth system of the musical score. It begins with the text 'To these' and continues with a piano accompaniment. The key signature changes to one flat (Bb) for the final measure.

sym-bols of life your voi - ces swell, vive la masque, et vive la ba - ga - telle,

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are written below the vocal line.

vive la masque, vive la masque, vive la masque, et vive la ba - ga - telle.

This system continues the vocal melody and piano accompaniment. The piano part includes a forte (f) dynamic marking. The lyrics are written below the vocal line.

Life it - self is at the best one scene in

Life it - self is at the best one scene in

Life it - self is at the best one scene in

This system contains three vocal staves, each with the same lyrics. The piano accompaniment is in the lower staves, featuring a forte (f) dynamic marking. The lyrics are written below each vocal line.

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

This system contains three vocal staves, each with the same lyrics. The piano accompaniment is in the lower staves, featuring a forte (f) dynamic marking. The lyrics are written below each vocal line.



at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano part is in bass clef. The lyrics are 'at the best one scene in mask of fol - ly'.

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

The second system continues the musical score with the same vocal and piano parts. The lyrics are 'drest, and there is no part of its wild ca -'.

- reer but you will meet with here, and there

- reer but you will meet with here, and there

- reer but you will meet with here, and there

The third system concludes the musical score with the same vocal and piano parts. The lyrics are '- reer but you will meet with here, and there'.

is no part of its wild ca - reer but you will

is no part of its wild ca - reer but you will

is no part of its wild ca - reer but you will

The first system of the musical score for 'The Bohemian Girl' features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are 'is no part of its wild ca - reer but you will'. The piano part consists of a continuous eighth-note melody in the right hand and a supporting bass line in the left hand.

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

The second system continues the vocal and piano parts. The lyrics are 'meet with here, you'll find it'. The piano accompaniment maintains its rhythmic pattern, providing a steady accompaniment for the vocal lines.

here, you'll find it here, you'll find it here !.....

here, you'll find it here, you'll find it here !.....

here, you'll find it here, you'll find it here !.....

The third system concludes the musical phrase with the lyrics 'here, you'll find it here, you'll find it here !.....'. The piano part features a more active melody in the right hand, with frequent sixteenth-note runs, while the left hand continues with a steady bass line.



.....

.....

.....

\* *Allegro assai.*

*f*  
(Quack Doctor's Horn; numbers rush towards him.)

*Allegro assai.*

*pp*

*cresc.*

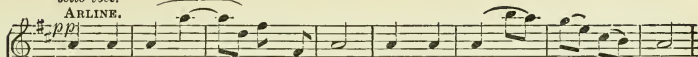
*f*

\* These 11 bars are now omitted in performance.

The Royal Edition.—"The Bohemian Girl,"—(142)

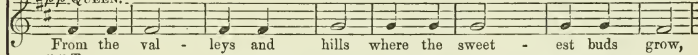
# QUARTET.\*

sotto voce.  
ARLINE.



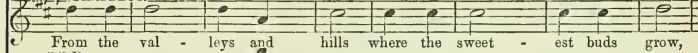
From the val - - leys and hills where the sweet - est buds grow,

QUEEN.



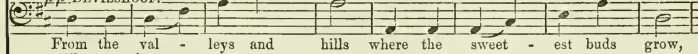
From the val - leys and hills where the sweet - est buds grow,

THADDEUS.



From the val - leys and hills where the sweet - est buds grow,

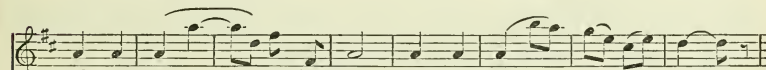
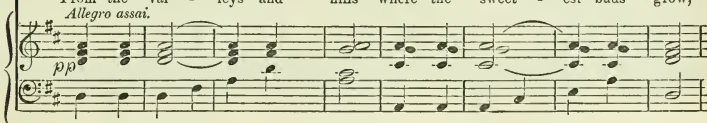
DEVILSHOOF.



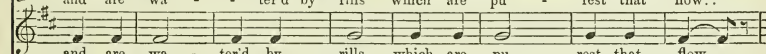
From the val - leys and hills where the sweet - est buds grow,

*Allegro assai.*

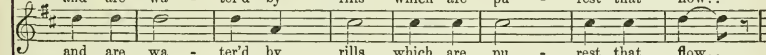
PIANO.



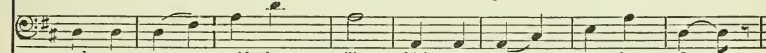
and are wa - - ter'd by rills which are pu - rest that flow..



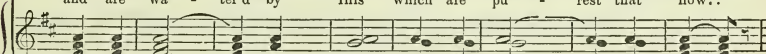
and are wa - ter'd by rills which are pu - rest that flow..



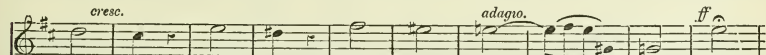
and are wa - ter'd by rills which are pu - rest that flow..



and are wa - ter'd by rills which are pu - rest that flow..

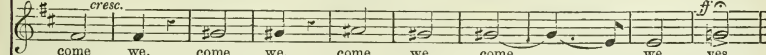


*cresc.*



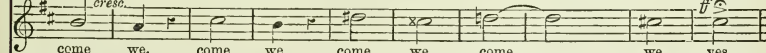
come we, come we, come we, come..... we, yes,

*cresc.*



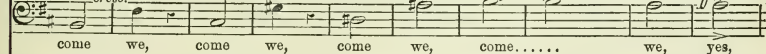
come we, come we, come we, come..... we, yes,

*cresc.*



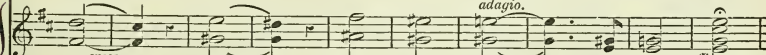
come we, come we, come we, come..... we, yes,

*cresc.*



come we, come we, come we, come..... we, yes,

*adagio.*



\* On the Stage this Quartet is sung without Accompaniment.



*tempo lmo.*

*p* from the val - - leys and hills where the sweet - est buds grow,  
*p* from the val - leys and hills where the sweet - est buds grow,  
*p* from the val - leys and hills where the sweet - est buds grow,  
*p* from the val - leys and hills where the sweet - est buds grow,

*tempo lmo.*

and are wa - - ter'd by rills which are pu - rest that flow..  
 and are wa - ter'd by rills which are pu - rest that flow..  
 and are wa - ter'd by rills which are pu - rest that flow..  
 and are wa - ter'd by rills which are pu - rest that flow..

*p.* come we, *p.* come we, *f* come we, *p.* come we, *p.* come we, *p.* come we,  
*p.* come we, *p.* come we, *f* come we, *p.* come we, *p.* come we, *p.* come we,  
*p.* come we, *p.* come we, *f* come we, *p.* come we, *p.* come we, *p.* come we,  
*p.* come we, *p.* come we, *f* come we, *p.* come we, *p.* come we, *p.* come we,

come..... we, come,..... come.....

come..... we, come,..... come.....

come..... we, come,..... come.....

come..... we, come,..... come.....

come..... we, come,..... come.....

*f* *p* *cresc.* *ff*

CHORUS. *ff*

In the gip-sy's life you read..... the

*ff*

In the gip-sy's life you read..... the

*ff*

In the gip-sy's life you read..... the

*ff*



life that all would like to lead, in the

life that all would like to lead, in the

life that all would like to lead, in the

*Sea*.....

*ff*

gip-sy's life you read..... the life that all would

gip-sy's life you read..... the life that all would

gip-sy's life you read..... the life that all would

3

like to lead.

like to lead.

like to lead.

*dim.*

*f*

*Allegro ma non troppo.*

PIANO.



ARLINE.

(To a lady.)

Sir knight and la - dy, lis - ten! That bright eye seems to glist - en

The first system of the vocal melody for Arlene. It consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth and sixteenth notes, with a triplet of eighth notes at the end.

as if his trust - ed tale did o'er thy sense pre - vail!

The second system of the vocal melody for Arlene. It continues the melody from the first system, ending with a triplet of eighth notes.

(To another, pointing to her heart.)

Pret - ty maid - en, pray, take care, take care,

The third system of the vocal melody for Arlene. It continues the melody, ending with a triplet of eighth notes.

love is ma - king ha - voc there,

The fourth system of the vocal melody for Arlene. It continues the melody, ending with a triplet of eighth notes. The piano accompaniment in the left hand features a series of eighth notes with accents.



(To a third pointing to ring on her finger.)

love is mak - ing ha - voc there. This to - ken which from love you

bor - row, the pre-lude is of ma - ny a sor - - row,

There are those have liv'd to know,

there are those have liv'd to know, the gip-sy's words are true,

the gip-sy's words are true.

*ff*

Life it - self is at the best one scene in

*ff*

Life it - self is at the best one scene in

*ff*

Life it - self is at the best one scene in

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

*ff*

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly



First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "drest, and there is no part in its wild ca -". The piano part consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

drest, and there is no part in its wild ca -

drest, and there is no part in its wild ca -

drest, and there is no part in its wild ca -

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "- reer but you will meet with here, and there". The piano accompaniment remains consistent with the eighth-note pattern in the bass.

- reer but you will meet with here, and there

- reer but you will meet with here, and there

- reer but you will meet with here, and there

Third system of the musical score. It concludes the vocal and piano parts on this page. The lyrics are: "is no part in its wild ca - reer but you will". The piano accompaniment continues with the same rhythmic pattern.

is no part in its wild ca - reer but you will

is no part in its wild ca - reer but you will

is no part in its wild ca - reer but you will

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

The first system of the musical score for 'The Bohemian Girl'. It consists of three vocal staves (Soprano, Alto, and Tenor) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/4. The lyrics 'meet with here, you'll find it' are written under each vocal staff. The piano accompaniment features a rhythmic melody in the right hand and a supporting bass line in the left hand.

here, you'll find it here, you'll find it here!.....

here, you'll find it here, you'll find it here!.....

here, you'll find it here, you'll find it here!.....

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'here, you'll find it here, you'll find it here!.....' are repeated under the vocal staves. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

The third system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a more complex rhythmic pattern in the right hand, with many beamed sixteenth notes. The vocal parts continue with the same melody, ending with a final note.



and now let our tribe depart.

## GIPSY MARCH.

PIANO.

*f*

The piano score for the Gipsy March consists of four systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second system continues the melodic and harmonic development. The third system shows a more active bass line with sixteenth-note patterns. The fourth system concludes with a final cadence.

"her or her accomplices of having robbed me."

## CHORUS.

Soprano e Contralto. *ff*

Tenore. *ff*

Bassi. *ff*

*Allegro vivace.*

PIANO. *f* *ff*

The chorus section is arranged for four vocal parts (Soprano e Contralto, Tenor, Basses) and piano accompaniment. The key signature changes to three sharps (F#, C#, G#), and the time signature remains common time. The vocal parts enter with the lyrics "Shame! shame!" on a long note. The piano accompaniment is marked *Allegro vivace* and begins with a forte (*f*) dynamic, later increasing to fortissimo (*ff*). The piano part features a driving eighth-note pattern.

let us know the right, and shame on the guil - ty one a - light!

let us know the right, and shame on the guil - ty one a - light!

let us know the right, and shame on the guil - ty one a - light!

*f pp*

THADDEUS.

He who a hand on her would lay, through my

*pp*

heart must force his way.

Tear them a-sund-er, but still pro -

Tear them a-sund-er, but still pro -

Tear them a-sund-er, but still pro -

*cresc.*



## ARLINE.

To  
 tect un - til they can prove what they sus - pect!  
 - tect un - til they can prove what they sus - pect!  
 - tect un - til they can prove what they sus - pect!

*cresc.*  
 all who their be - lief have lent, Heav'n can at -  
*cresc.*

FLORESTEIN.  
 - test I'm in - no - cent. There stands the cul-prit,  
*8va*

on you I call; con - duct her a - way to the hall!  
*p*

CAPTAIN.

CHORUS. *uns.*

To the hall!

To the hall!

*[Arline looks at him with**contempt; the Gipsies range themselves around her, but are driven back by the Guards.)*

THADDEUS.

Free me,

or else the

law

up -

FLORESTEIN.

They

who

would

brave

the

law

a -

CAPTAIN.

They

who

would

brave

the

law

a -

*Soprani. (People.)**e Contr.*

They

who

would

brave

the

law

a -

*Tenori. (Gipsies.)*

Why

should

we

fear

the

law

or

*Bassi. (Guards.)*

They

who

would

brave

the

law

a -

*8va.**cresc.*



ARLINE.

THADDEUS. I'm in - - no - cent!

- on your head you draw!

FLORESTEIN. *ff*

- gainst them - selves but draw! to the hall, to the hall, to the

CAPTAIN. *ff*

- gainst them - selves but draw! to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

all the arms you draw? to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

*Sua*.....

*ff* *poco più mosso.*

FLORESTEIN.

hall, to the hall!..... yes, a - way, a - way,.....

CAPTAIN.

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....





First system of the musical score. It features a vocal line with the lyrics: "way, to the hall, a - way, a - way, a -". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Second system of the musical score. The vocal line continues with the lyrics: "way, a - way!.....". The piano accompaniment continues with the same melodic and bass lines. The key signature and time signature remain the same. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Third system of the musical score. The piano accompaniment continues with the same melodic and bass lines. The key signature and time signature remain the same. The piano part includes a melodic line in the right hand and a bass line in the left hand.

# RECITATIVE AND AIR.

*Larghetto cantabile.*

PIANO.

*pp*

*dolce.*

*rall.*



*rall.*

*Cadenza a piacere.*

*tr.*.....  
*cresc.* *f*

COUNT.

What-e'er the scenes the pre-sent hour calls forth be-fore.... the sight, they lose their

splen-dor when com-par'd with scenes of past.... de-light.

1. The heart bow'd down by weight of woe, to weak - est hopes will  
2. The mind will, in its worst de-spair, still pon - der o'er the

cling, to thought and im - pulse while they flow, that  
past, on mo - ments of de - light that were too

can no com - fort bring, that can, that can no com - fort  
beau - ti - ful..... to last, that were too beau - ti - ful, too beau - ti - ful to

bring; with those ex - cit - ing scenes will blend, o'er  
last; to long de - part - ed years ex - tend its



*con espressione di dolore.*

plea - sure's path - way thrown; but mem - 'ry is the  
vi - sions with.... them flown; for mem - 'ry is the

*p*

on - ly friend that grief can call.... its own, that  
on - ly friend that grief can call.... its own, that

grief can call its own,..... that grief can call its  
grief can call its own,..... that grief can call its

*stringendo.* *f*

own.  
own.

*f*

# FINALE TO ACT II.

(Snatching the dagger from Arline.)  
COUNT.

*ad lib.*

PIANO.

Hold, hold! we can-not give the life we

*f*

*p*

take, nor re-u-nite the heart we break, nor re-u-nite the heart we break!

*pp*

*a tempo.*

(Seeing the mark on Arline's arm.)

What visions, what visions round me rise, and

*marcato.*

cloud with the mists of the past mine eyes? that mark! those

*cresc.*

*f*

fea-tures! and thy youth, my ve-ry life hangs on thy truth; how came that

*f*



mark? how came that mark?

*(Arline tries to recollect the words of Thaddeus.)*

ARLINE.

Ere on my

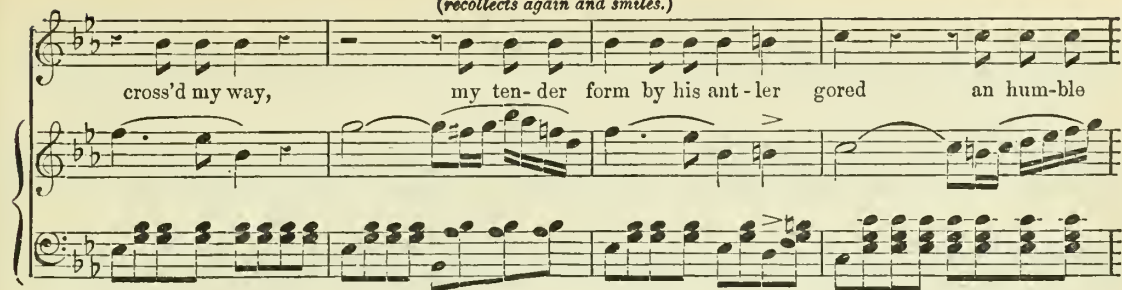
head my sixth sun had its ra-diance shed, a wild deer, who had

*(almost forgetting.)*

lain at bay, pur-sued by hunt-ers, cross'd my way, a wild deer

(recollects again and smiles.)

cross'd my way, my ten-der form by his ant-ler gored an hum-ble



youth to my home, to my home re-stor'd. The



tale he but this day confess'd, and is near at



(Thaddeus rushes into the room.)

hand to re-late the rest, to re-late the rest.



COUNT.

With the force of fear and hope my





ARLINE.

feel-ings have to cope! 'Tis he... the danger brav'd, 'tis he my life who

COUNT. (*Clasping Arline in his arms.*)

saved, my life who saved. Mine own, my long lost

child! oh seek not to con - trol this fran-tic

joy, this wild de - li - rium of my soul,

bound in a fa-ther's arms, and pil - low'd on his

breast; bid all..... those wild a-larms that as-sail'd thy feel-ings

rest! mine own my long - - - lost child! oh, seek not

to con - trol the fran-tic joy, this

wild de - li - rium of my soul, this wild de-li-rium of..... my

soul, this wild de - li - rium of my soul, of my soul. Speak, ARLINE.



speak, this shaken frame,..... this doubt, this tor - ture, see..... my  
*marcato.*

hopes, my ve-ry life,..... my fame de-pend on thee!  
*f*

(Thaddeus taking her hand very agitated.)  
 Dear as thou long hast been, dear as thou long wilt be,  
*Meno mosso.*  
*pp* *p*

mourn'd as this pas-sing scene will be through life to me, tho' this

heart, and none o - ther like mine can a - dore thee, yet thou art not de -  
*stringendo.*  
*stringendo.* *ff*

- ceiv'd— 'tis thy fa - ther, 'tis thy fa - ther, 'tis thy fa - ther, be -

*f* *f* *f* *ff*

ARLINE.

*Andante mosso.*

Oh Heav'n! Prais-ed be..... the will of Hea - ven, whose

THADDEUS.

- fore.... thee! Prais-ed be..... the will of Hea - ven, whose

FLORESTEIN.

Oh, Heav'n! Prais-ed be..... the will of Hea - ven, whose

COUNT.

Oh, Heav'n! Prais-ed be the will of Hea - ven,

DEVILSHOOF.

All's o'er! Bet - ter to go now ere driv - en,

*Soprani e Contralti.*

Oh, Heav'n!

*Tenori.*

Oh, Heav'n!

*Bassi.*

Oh, Heav'n! Prais-ed be the will of Hea - ven,

*Andante mosso.*



light..... o'er me smil - ed, and whose boun - ty has giv - en a  
 THADDEUS AND FLORESTEIN.  
 light..... o'er thee smil - ed, and whose boun - ty has giv - en a  
 whose pure light up - on me smil - ed, and whose boun - ty thus hath giv - en  
 than for ev - er be re - vil - ed, for heav'n's boun - ty thus hath giv - en  
 prais - ed be the  
 whose pure light up - on them smil - ed, and whose boun - ty thus hath giv - en

fa - ther his child, prais - ed be..... the will of Hea - ven, whose  
 fa - ther his child, prais - ed be..... the will of Hea - ven, whose  
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,  
 to a fa - ther fond his child! yes, bet - ter to go now ere driv - en,  
 Prais - ed be Heav'n,  
 will of Hea - ven, prais - ed be  
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

light o'er me smil - ed, and whose boun - - ty has giv - en a  
 light o'er thee smil - ed, and whose boun - - ty has giv - en a  
 prais - ed be the will of Hea - ven, and whose boun - ty thus hath giv - en  
 than for ev - er be re - vil - ed, for Heav'n's boun - ty thus hath giv - en  
 prais'd be Heav'n, prais - ed be Heav'n,  
 Heav'n, Heav'n thus hath giv - en  
 prais - ed be the will of Hea - ven, and whose boun - ty thus hath giv - en  
 father, a fa - ther his child,..... a fa - ther his  
 father, a fa - ther his child,..... a fa - ther his  
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,  
 to a fa - ther fond his child! yes, bet - ter to go now ere driv - en  
 prais'd be Hea - ven, prais - ed, prais - ed be the will of Hea - ven,  
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,  
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,  
 cre scen do.



child,..... a fa - ther his child!

child,..... a fa - ther his child!

*cresc.* who hath giv - en to a fa - ther fond his child!

*cresc.* than for ev - er, than for ev - er be re - vil'd! better be off at

who hath giv - en to a fa - ther fond his child!

who hath giv - en to a fa - ther fond his child!

who hath giv - en to a fa - ther fond his child!

*p cresc. f ff*

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

once than remain to be re - vil'd, re - vil'd,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

who hath giv - en to a fa - - -

who hath giv - en to a fa - ther,...

who hath giv - en to a fa - ther fond his

bet - ter go at once than here re - main, than

who hath giv - en to a fa - ther fond his

who hath giv - en to a fa - ther fond his

who hath giv - en to a fa - ther fond his

8va.....

*Più mosso.* *Stringendo.*

- - - - - ther fond his child! prais -

to a fa - ther fond his child! prais

child, prais - ed be Hea - - - ven! prais - ed be

here re - main to be re - vil'd! bet - ter to

child, a fa - ther fond his child! prais - ed be

child, a fa - ther fond his child! prais - ed be

child, a fa - ther fond his child! prais - ed be

8va.....

*Più mosso.* *Stringendo sempre.*



ed be

ed be

Heav'n, prais - ed be Heav'n, be

go at once, to go at

Heav'n, prais - ed be Heav'n, be

Heav'n, prais - ed be Heav'n, be

Heav'n, prais - ed be Heav'n, be

8va.....

Heav'n, prais - ed

Heav'n, prais - ed

Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,

once, bet - ter to go at once than be

Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,

Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,

Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,

8va.....

ARLINE.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

THADDEUS.

be Heav'n, prais - ed be Heav'n, prais - ed do Heav'n!

FLORESTEIN.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

re - - vil'd, come, come, come, come, come, come, come!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

*Ser.*.....

*decresc.*

*p* *cresc.* *f* *ff*

END OF ACT II.



## INTRODUCTION.

PIANO.

*ff* *p*

*Andantino.* *dolce.*

*rall.* *f* *f* *p a tempo.*

*accelerando.*

*Cadenza a piacere.*

*Adagio.*

MELODRAMATIC MUSIC.

*Played when Arline takes out her Gipsy Dress.*

*Allegro moderato.*

PIANO.



"that you will sometimes think upon me."

AIR.

PIANO. *Andante cantabile. dolce.*

*cresc.* *rallent.*

THADDEUS. *pp*

*p tempo.*

When o - ther lips and o - ther hearts their tales of love shall

tell in lan - guage whose ex - cess im - parts the pow'r they feel so

well: there may per - haps in such a..... scene some

re - col - lec - - tion be of days that have as

*f f pp*

hap - py been, and you'll re - mem - ber me,..... and you'll re -

*f*

- - mem-ber, you'll re - mem - ber me!

*cres.*

When cold-ness or de -

*cres. pp*

- - ceit shall slight the beau - ty now they prize, and deem it but a



fa - ded light which burns with-in your eyes; when

hol - low hearts shall wear a mask, 'twill break your own..... to

see : in such a mo - ment I but ask that you'll re - mem - ber

me,..... that you'll re - mem-ber, you'll re - mem - ber me.

cresc.

"your kindred all, and follow me."

# TRIO.

*Legato.* THADDEUS. *p*

Through the world wilt thou fly, . . love, from the

*Andantino con moto*

PIANO. *f* *pp*

world with me, . . . wilt thou for - tune's frowns de - fy,

ARLINE.

love, as I will for thee? Through the world I would

fly,..... love, from the world with thee,..... could I

From the world wilt thou fly, from the world with me,



hush a fa-ther's sigh, love, that would heave for me,  
wilt fly from the world with me, wilt fly, fly, love, with  
DEVILSHOOF.  
Come, come,  
through the world I would fly, from the world with thee,  
me? Come, my love, come, fly with me,  
all the world li-ther fly..... now, come a - way with me,.....  
ah yes, for  
come, wilt thou for - tune's frowns de - fy,..... love, as I..... will, as I will, love, for  
..... ne - ver let a lo - ver's sigh..... ru - in bring... on thee, ru - in bring on

thee; could I  
thee? come a -  
thee! come a - way,.... come a - way,.... come a - way, come a - way, come a -

*pp* *cres.* *pp*

hush, could I hush a fa - ther's sigh

- way, come a - way, come fly, love, with me,

- way, come, come, come, a - way, come a - way, come a - way, come a - way, come a -

*cresc.*

that would heave, that would heave, that would heave for me,

come a - way, come a - way, come ly, love, with me,

- way, come a - way, come a - way, come a - way, come, come, come a - way,



*f* ah, ... yes, ... that would heave, my love, ... *smorzando.* *pp*  
*f* come... come... fly, fly, love, fly, love, ... *smorzando.* *pp*  
*f* come... come... come... come, come a - way, ... *smorzando.* *pp*  
*Adagio.*

... for me!  
 ... with me!  
 ... a - way! A mo - ment

*pp*  
 ARLINE.  
 more and your doom is cast! The hopes that were bright - est, the

dreams of the past, in the ful - ness of pro - mise re - cede, and

\* These ten bars are sung on the stage without accompaniment.

ren - der the pros - pect dark in - deed. En-ter

Es-cape is hope - less!

here, where de - tec - tion we need not fear, where de -

*cresc.*

- tec - - tion we need not fear.....

*cresc.* *f*

*ff* Through the world I would fly,..... love, from the world with thee .....

*ff* Through the world wilt thou fly,..... love, from the world with me, .....

*ff* All the world hi - ther fly..... now, come a - way with me, .....



..... could I hush a fa - ther's sigh that would heave for me, that would  
 ..... wilt thou for - tune's frowns de - fy, . . as I will for thee, as I  
 ..... ne - ver let a lo - ver's sigh . . ru - in bring on thee, ru - in

heave for me, for me, for  
 will for thee, for thee, for  
 bring on thee, on thee, on

me, yes,..... for..... me!  
 thee, yes,..... for..... thee?  
 thee, come,..... a - - - way!

The musical score is written for voice and piano. The vocal part consists of three systems of staves. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Dynamics include *ff* (fortissimo) and *f* (forte). There are several triplet markings (3) in the piano part. The lyrics are written below the vocal staves.

# FINALE.

*Allegretto.*

PIANO.

CHORUS.  
*Sop. e Contralti.*

Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,

*Tenori.*

Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,

*Bassi.*

Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,



wel-come the pre-sent, oh pon-der not on the days de-part-ed now,  
 wel-come the pre-sent, oh pon-der not on the days de-part-ed now,  
 wel-come the pre-sent, oh pon-der not on the days de-part-ed now,

*pp*

let the cares that were theirs be for-got, and 'ras'd from pleasure's, from plea-sure's brow;  
 let the cares that were theirs be for-got, and 'ras'd from pleasure's, from plea-sure's brow;  
 let the cares that were theirs be for-got, and 'ras'd from pleasure's, from plea-sure's brow;

*cresc.*

ne-ver mind Time nor what he has done, if he the pre-sent will smile up-on.  
 ne-ver mind Time nor what he has done, if he the pre-sent will smile up-on.  
 ne-ver mind Time nor what he has done, if he the pre-sent will smile up-on.

*pp*

FLORESTEIN.

This gar - ment is not fit to grace at such a

mo - ment, such a place; and 'twere

ARLINE  
best to hide the prize in this re - cess from his lord-ship's eyes. That

room and its trea - sure be - long to me, and from all in -

*rall.*  
- tru - ders..... must sa - cred be.  
*rall.* *a tempo.* *p*



*p* Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...

*p* Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...

*p* Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...

*pp*

(a confused murmur is heard.)

wel-come the pre-sent, oh pon-der not on the days de-part-ed now.

wel-come the pre-sent, oh pon-der not on the days de-part-ed now.

wel-come the pre-sent, oh pon-der not on the days de-part-ed now.

*pp* *fp*

What sound breaks in up-on the ear, check-ing young joy's ca-reer?

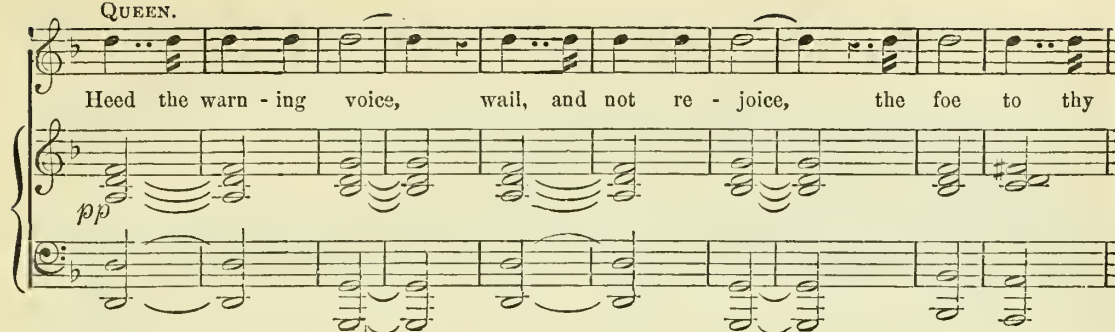
What sound breaks in up-on the ear, check-ing young joy's ca-reer?

What sound breaks in up-on the ear, check-ing young joy's ca-reer?

*cresc.*

QUEEN.

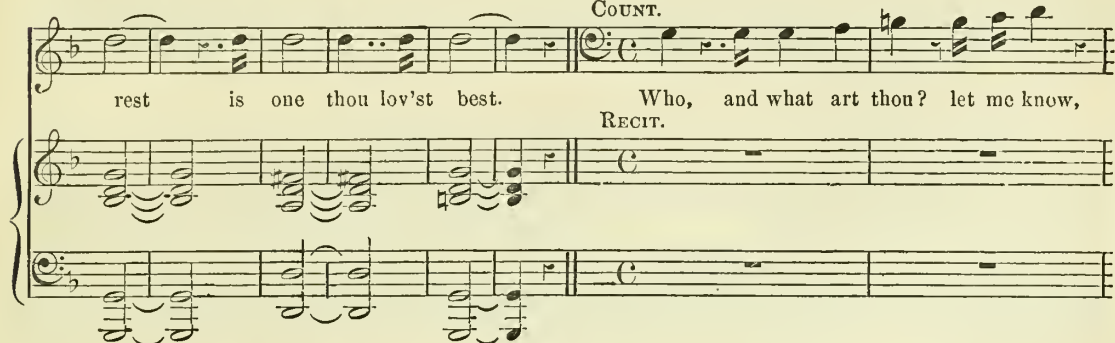
Heed the warn - ing voice, wail, and not re - joice, the foe to thy



COUNT.

rest is one thou lov'st best. Who, and what art thou? let me know,

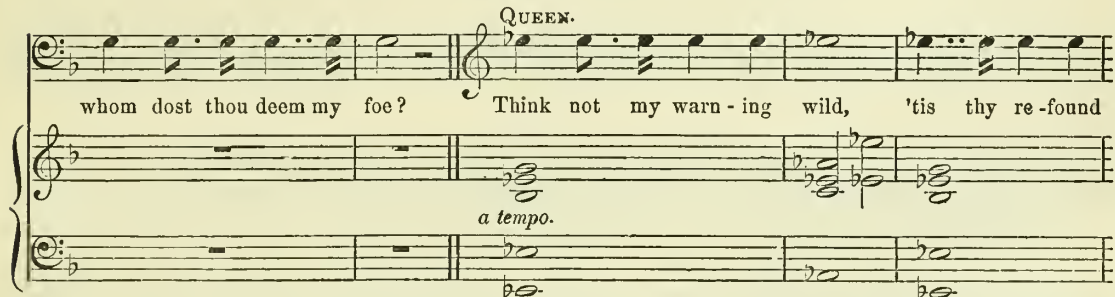
RECIT.



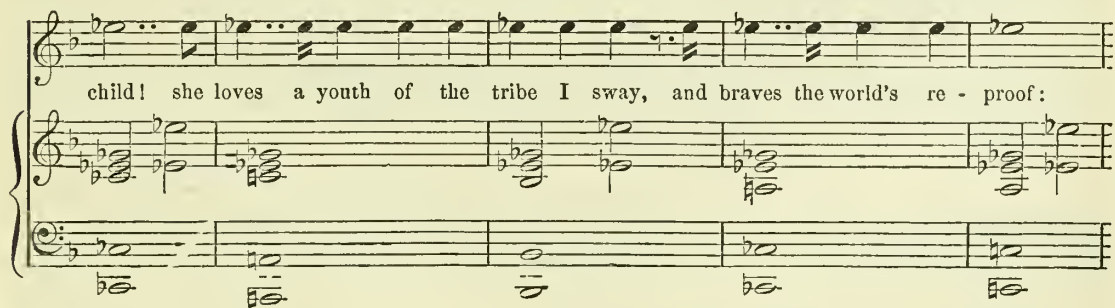
QUEEN.

whom dost thou deem my foe? Think not my warn - ing wild, 'tis thy re-found

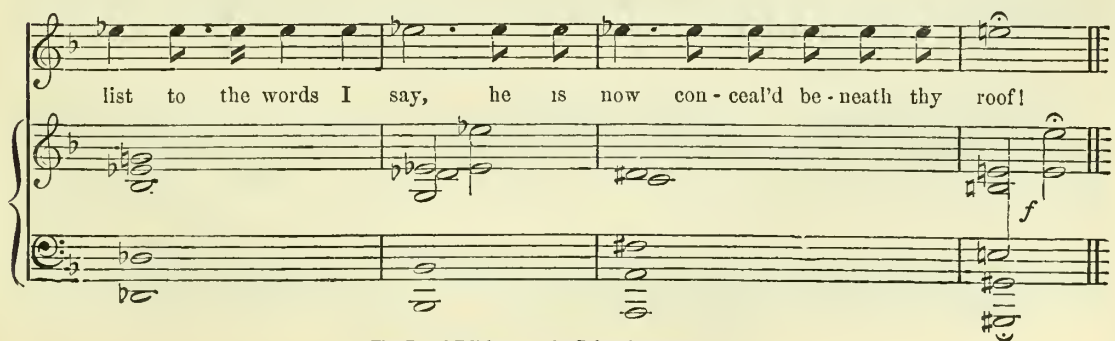
*a tempo.*



child! she loves a youth of the tribe I sway, and braves the world's re - proof:



list to the words I say, he is now con - ceal'd be - neath thy roof!





QUEEN.

COUNT. Thy faith I be-grudge, o - pen the door, and thy-self be judge

Base wretch, thou li - est !

*f* *>*

(Arline interposes.)

ARLINE.

Thrown thus a-cross thy path,

*Allegro.* Stand not a-cross my path! brave not a fa - ther's

*p*

let me a-bide thy wrath, thy wrath.

wrath! brave not a fa - ther's wrath!

*pp*

(Segue.)

# QUINTET WITH CHORUS.

*Andantino con moto.*

THADDEUS.

PIANO.

(Arpa.)

*p*

Though ev - 'ry hope be fled which seem'd so

bright, which seem'd so bright be - fore,..... the ven-geance I would

scorn to dread, which they on me can pour, which they on

me can pour, can pour,

COUNT.

To shame and feel-ing

*f* > > *p*



though hope be fled, for e - ver  
dead, to feel - ing dead, now hope-less to de - plore,.....

fled, which seem'd so  
the thun - der burst - ing on my head had not sur - pris'd me

bright, which seem'd so bright be - fore, which seem'd so  
more, had not sur - pris'd, sur - pris'd me

ARLINE.  
To all but ven - geance dead, she stands mine  
bright, which seem'd so bright, the ven - geance  
more, to

eyes, she stands mine eyes be - fore,..... its thunders wait - ing

I would scorn, yes, I would scorn, the

feel - - ing dead, to feel-ing dead,

on my head, in all her hate to pour,

ven - geance, yes, I would scorn, which they on

now hope - less to de - plore, now

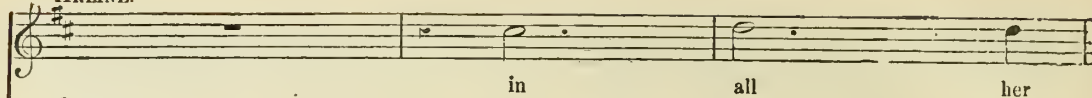
*f* in all her hate to pour, to pour,

*f* me can pour, on me can pour, yes, I would

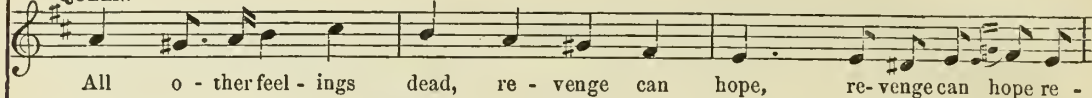
*f* hope - - less to de - plore, now hope-less to de -



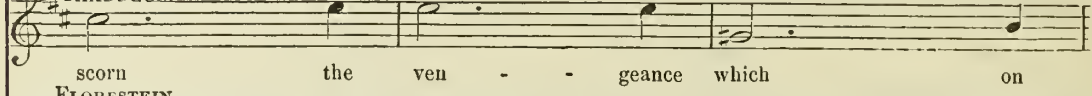
ARLINE.



QUEEN.

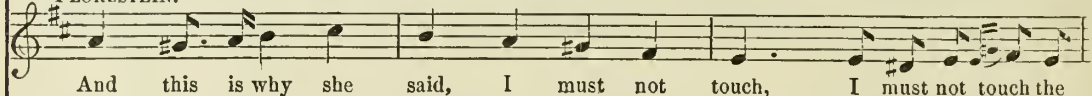


THADDEUS.

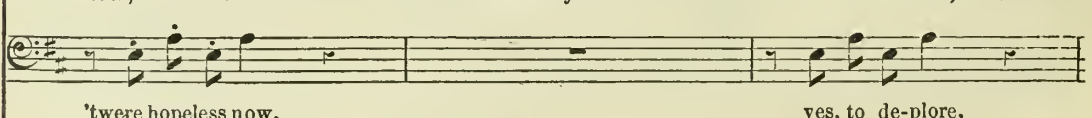
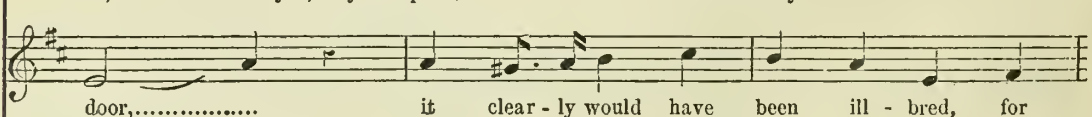
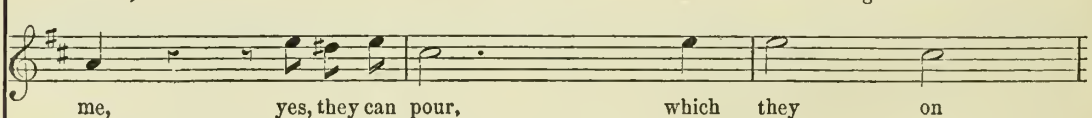
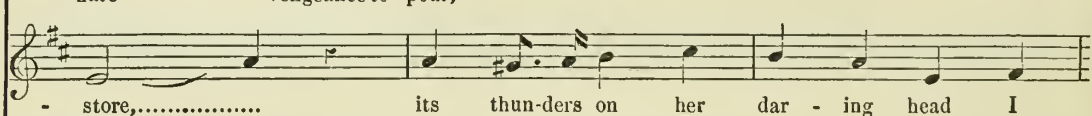
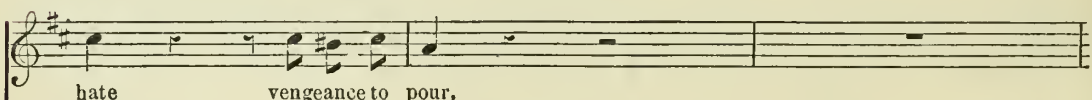
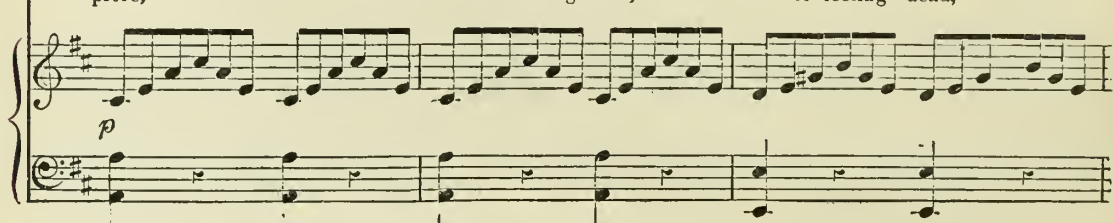
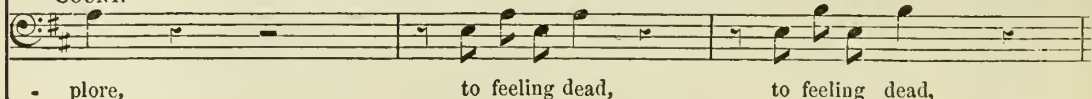


SCORN

FLORESTEIN.



COUNT.



to all but ven - geance dead, she stands mine  
 on - ly live to pour, I on - ly  
 me can pour, which they on me can  
 ri - vals are a bore, for ri - vals  
 'twere hope-less now, the thun - der had not sur -

The first system of the musical score for 'The Bohemian Girl'. It consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves. The music features various musical notations including notes, rests, and dynamic markings like 'f' (forte).

eyes be - fore, be - fore, yes,  
 live to pour, 'o pour, yes,  
 pour, on..... me can pour, tho' hope, yes,  
 are a bore, a bore, a great bore,  
 - pris'd, sur - pris'd me more, great pow - er!

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The piano accompaniment continues with its characteristic rhythmic pattern. The system ends with a final chord in the piano part.



*ff*  
to all but vengeance dead, she stands mine eyes, she stands mine eyes be - fore, .....

*ff*  
all o - ther feel - ings dead, re - venge can hope, revenge can hope re - store, .....

*ff*  
tho' ev' - ry hope be fled, which seem'd so bright, which seem'd so bright be - fore, .....

*ff*  
and this is why she said, I must not touch, I must not touch the door, .....

*ff*  
to shame and feel - ing dead, now hopeless, hope .. less, hope - less to de - plore, .....

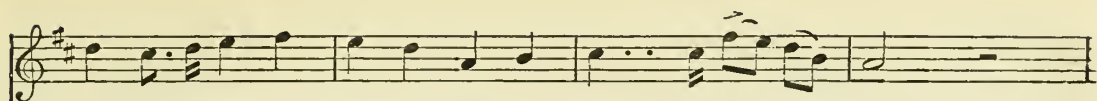
CHORUS.

*ff*  
At length to feel - ing dead, her sor - row we de - plore, yes, we de - plore, .....

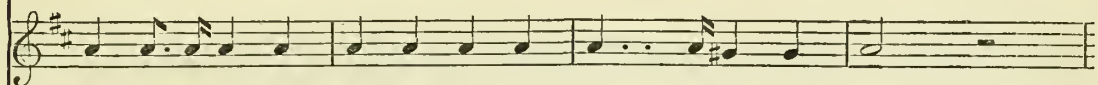
*ff*  
At length to feel - ing dead, her sorrow we de - plore, yes, we de - plore, .....

*ff*  
At length to feel - ing dead, her sorrow we de - plore, yes, we de - plore, .....

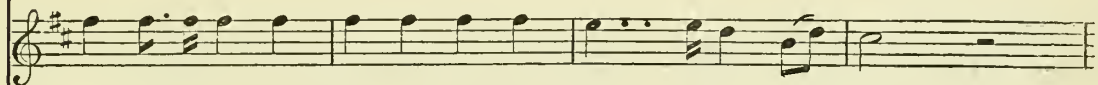
*ff*



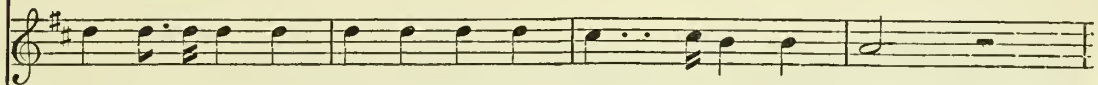
its thunders wait - ing on my head she on - - ly lives to pour,



its thunders on her da - ring head I on - - ly live to pour,



the vengeance I would scorn to dread which they on me can pour,



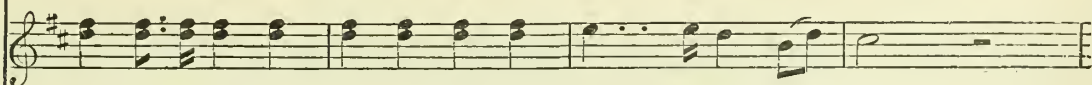
it clear - ly would have been ill bred, for ri - - vals are a bore,



the thun - der burst - ing on my head had not surpris'd me more,



the thun - der burst - ing on our head had not surpris'd us more,



the thun - der burst - ing on our head had not surpris'd us more,



the thuu - der burst - ing on our head had not suroris'd us more,





*ff*

she on - ly lives, she lives to pour,

*ff*

I on - ly live to pour, to pour,

*ff*

which they on me can pour, can pour,.....

*ff*

for ri - vals are a bore, a bore,.....

*ff*

had not sur - pris'd, sur - pris'd me more,

*ff*

had not sur - pris'd, sur - pris'd us more,

*ff*

had not sur - pris'd, sur pris'd us more,.....

*ff*

had not sur - pris'd, sur - pris'd us more,

*cres - cen - - - do*

The piano accompaniment is written in G major (one sharp) and 2/4 time. It features a complex, rhythmic melody in the right hand, often using triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand and a melodic flourish in the left hand.

*Poco più mosso*  
*pp*

she on - ly lives, she lives to pour, its thunders

*p* I on - ly live,.... I..... live to pour, its thunders *pp*

*p* which they on me can pour, can pour, the vengeance *pp*

*p* for ri - vals are a bore, a bore, it clear - ly *pp*

*p* had not sur - pris'd, sur - pris'd me more, the thun-der *pp*

*p* had not sur - pris'd, sur - pris'd us more,

*p* had not sur - pris'd, sur - pris'd us more,

*p* had not sur - pris'd, sur - pris'd us more,

*p*

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a more complex, rhythmic pattern with many beamed sixteenth notes. The music is in G major and 2/4 time.



wait - ing, wait-ing on my head, in all her hate to pour, in all her hate to  
 on her dar - ing head to pour, its thun-ders on her dar - ing head I live to  
 I would scorn, yes, I would scorn, which they on me can pour, which they on me can  
 would have been, have been ill-bred, for ri - vals are a bore, yes, ri - vals are a  
 burst - ing, burst-ing on my head, had not sur-pris'd, had not sur-pris'd, sur-pris'd me

*cresc.* *f*

*pp* pour, its thun - ders wait - ing, wait-ing on my head, in all her hate to  
*pp* pour, its thun - ders on her dar-ing head to pour, its thun-ders on her  
*pp* pour, the ven - geance I would scorn, yes, I would scorn, which they on me can  
*pp* bore, it clear - ly would have been, have been ill - bred, for ri - vals are a  
 more, the thun - der burst - ing, burst-ing on my head, had not sur-pris'd, had

*pp* *cresc.* *f*

pour, in all her nate to pour, in all her nate, in all her

da - ring head I live to pour, I live to pour, I live to

pour, which they on me can pour, which they can pour, which they can

bore, yes, ri - vals are a bore, they are a bore, they are a

not sur - pris'd, sur - pris'd me more, sur - pris'd me more, sur - pris'd me

sur - pris'd, sur - pris'd, sur - pris'd us

sur - pris'd, sur - pris'd, sur - pris'd us

sur - pris'd, sur - pris'd, sur - pris'd us

*cresc.*

*f*



hate to pour, to..... pour.

pour, I live to..... pour.

pour, which they can..... pour.

bore, they are a..... bore.

more, sur - pris'd me..... more.

more, sur - pris'd us..... more.

more, sur - pris'd us..... more.

more, sur - pris'd us..... more.

*ff* *f* (Segue.)

*Allegro vivace.* COUNT (to Thaddeus.)

Leave the place thy pol-lut - ing step hath

*fp*

cross'd, de - part, or thou art

THADDEUS.  
lost! To threats I should con-temn, for thy dear sake I

ARLINE.  
yield. The burst - ing tor - rent I will stem, and

(taking Thaddeus to the Count.)  
him I live for shield. Break not the on - ly tie, the on - ly

tie that bids my heart, my heart re - joice, for



whom con - tent - ed I would die, the hus - band of my

*ad lib. energico.* COUNT (rushing between them to Thaddeus.)

choice, the hus-band of my choice. De- part, ere my thirs - ty

wea - pon stains these walls with the blood of thy re - creant

RECIT. (to Arline.)

veins ! False thing ! be-lov'd too long, too

well, brave not the madness thou canst not quell.

QUEEN (to Thaddeus).

First system of music for the Queen. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "List' to the warn - ing voice who calls thee! fly from the pe - ril which en-thralls thee!"

(to Arline.)

*Lento assai.*

Second system of music for the Queen. It includes a vocal line and piano accompaniment. The tempo is marked "Lento assai." The lyrics are: "Weep ri-vers! weep ri-vers! for a - ges pine! he shall ne-ver, ne - ver be". The piano part includes dynamic markings *p* and *pp*, and the instruction *col canto.*

ARLINE (to the assembly).

Third system of music for Arline. It consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are: "thine. Your par - don, if I seek with my fa - ther a - lone to".

*Allegro.*

(the guests retire.)

Fourth system of music. It features a vocal line with the word "speak." and a piano accompaniment. The tempo is marked "Allegro." The piano part includes dynamic markings *fp* and *p*.

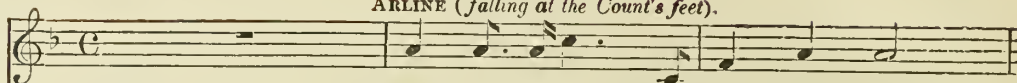
Fifth system of music, primarily piano accompaniment in grand staff. It concludes with a double bar line and the instruction *(Segue.)*



# SCENE.

ARLINE (*falling at the Count's feet*).

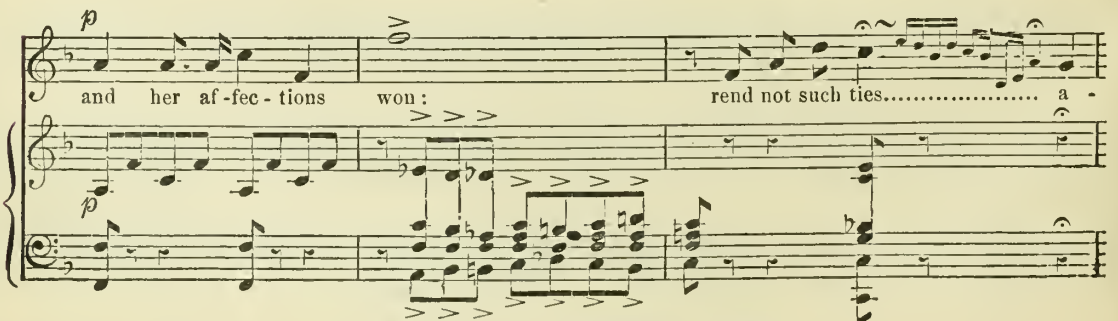
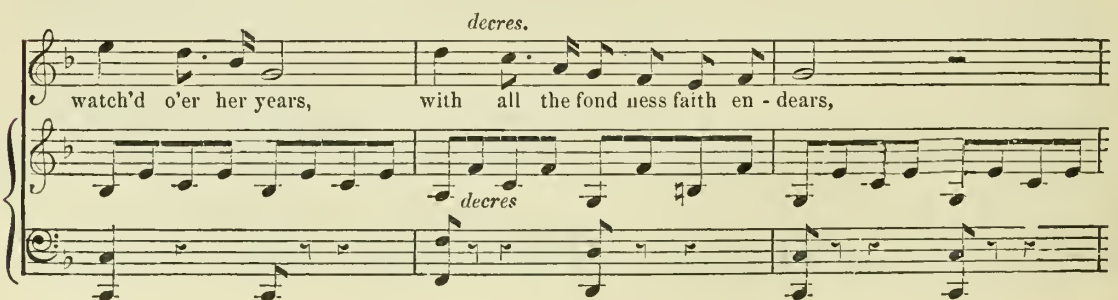
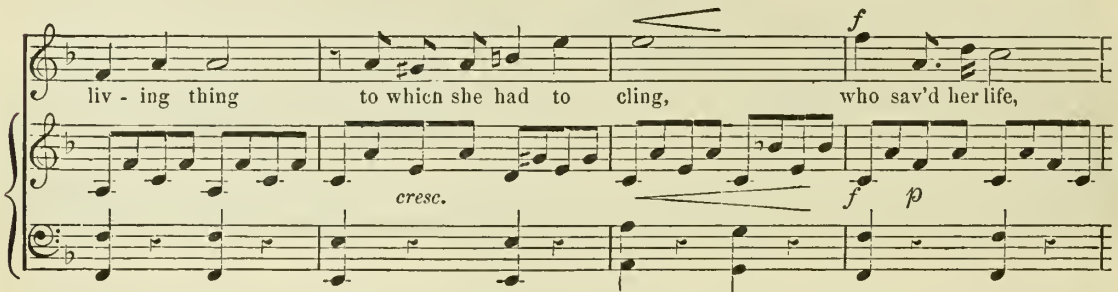
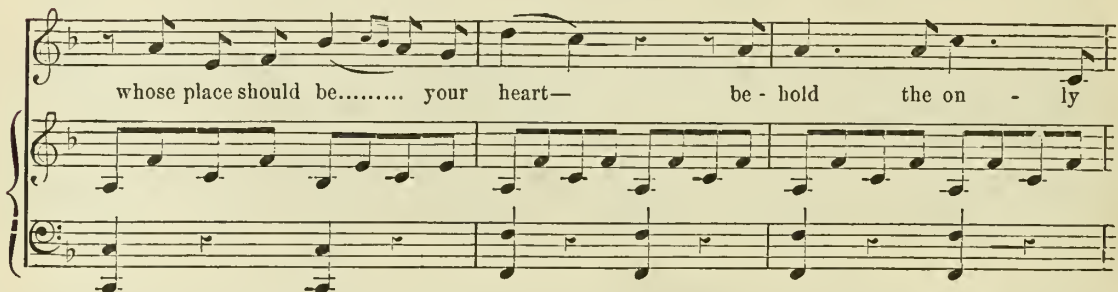
VOICE.



*Larghetto con gran espress.*

See at your feet a sup - pliant one,

PIANO.



COUNT

- part. Child! Ar - line! wilt thou? darest thou heap a stain thine af - ter -

*pp*

life will e'er weep on these hairs, by thee and sor-row

bleach'd, on this heart dis - ho - nour. .... ne-ver reach'd. What - e - ver the

*cresc.*

ARLINE (rising).

dan-ger, the ru-in, the strife, it must fall; u - ni - ted we are for life! U - ni - ted!

COUNT.

u-ni-ted! and would'st thou link my name in a chain of such... dis-grace?

*tempo primo.*

*pp*



my rank, my ve-ry blood de - fame, with a blot no time can ef - face? The

*cresc.*

child of my heart of my house the pride, an out - cast, an out - cast gip-sy's

*fp*

bride! the child of my heart, of my house the pride, an out - cast gip - sy's

*ritard.*

*> > f >*

*ritard.*

*Poco più mosso. THADDEUS.*

bride! Proud lord, al-though this head pro-scrib'd should

fall by the wea - pons thy wealth hath brib'd; al - tho' in re-veal - ing the

name I bear, the home I shall see no more. the land which to thee in its

deep des pair, the dead - liest ha - tred bore; I may

fall as have fall - en the brav - est of foes, the brav - est of foes. 'Twere

bet - ter like them to die, and in ho - nor'd earth to lie, than

hear un - re-sent-ed re - proaches like these. Start not, but lis - ten !

(Segue.)



# AIR.

*Allegro marziale grandioso.*

PIANO.

THADDEUS.

When the fair land of Po - land was plough'd by the hoof of the

ruth - less in - va - der, when might with steel to the bo - som, and

flame to the roof, com - plet - ed her tri-umph o'er right; in that mo-ment of dan-ger when

free - dom in-vok'd all the fet - ter-less sons of her pride, in a

pha - lanx as daunt - less as free - dom e'er yok'd, I fought and I bled by her

*poco meno.* *f*  
side. My birth is no - ble, un-stain'd my crest

*ff*  
as is thine own, let this at-test, my birth is no - ble, un -

*rall.* *adagio assai.* (handing his commission to the Count.)  
- stain'd my crest as is thine own, as is thine own, let this at - test.

*p*



*Larghetto cantabile.*

*p e dolce.*

Pi - ty for one in child - hood torn from

The first system of the musical score for 'The Bohemian Girl'. It features a vocal line in G major, 3/4 time, and a piano accompaniment. The vocal line begins with a half rest, followed by a melody starting on G4. The piano accompaniment starts with a forte (f) dynamic and consists of eighth-note chords. The lyrics 'Pi - ty for one in child - hood torn from' are written below the vocal line.

kin - dred with whom she dwelt, ri - pen'd in af - ter

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment continues with eighth-note chords. The lyrics 'kin - dred with whom she dwelt, ri - pen'd in af - ter' are written below the vocal line.

years to love, the fond - est that heart hath felt, has

The third system of the musical score. The vocal line continues the melody. The piano accompaniment continues with eighth-note chords. The lyrics 'years to love, the fond - est that heart hath felt, has' are written below the vocal line.

made..... me, thus far, faith re-new with out - laws chance first link'd me

The fourth system of the musical score. The vocal line continues the melody. The piano accompaniment continues with eighth-note chords. The lyrics 'made..... me, thus far, faith re-new with out - laws chance first link'd me' are written below the vocal line.

to - as a foe ..... on this head let your ha-tred be pil'd, but des

The fifth system of the musical score. The vocal line continues the melody. The piano accompaniment continues with eighth-note chords. The lyrics 'to - as a foe ..... on this head let your ha-tred be pil'd, but des' are written below the vocal line.

- pise not one who hath so lov'd your child;.... as a foe..... on this head let your

ha - tred be pil'd, but des - pise... not one who hath so lov'd your child,.....

..... des - pise not one who hath so lov'd your child. The feuds of a

*cresc.* *COUNT.* *Poco più mosso.*

na - - tion's strife, the par - - ty storms of

life,..... should never their sor - - rows im - part to the



calm - er scenes of the heart. By this hand ..... let thine...

*pp* *fp*

(to Thaddeus,

hold till the blood ..... of its veins be cold. Not at

*fp*

who is about to kneel to him.)

mine..... be that ho - mage paid at hers who the firm - est af - fec - tion on

thee confers, who the firm - est af - fec - tion on thee confers, who the

*cresc.* *f*

*rall. e piacere.*

firm - est af - fec - tion on thee con - fers.

*p* *rall. e piacere.* *ff* (Segue.)

# TRIO.

ARLINE.  
Let not the heart for sor - - rows grieve, with which the

THADDEUS  
Let not the heart for sor - - rows grieve, with which the

COUNT.  
Let not the heart for sor - - rows grieve, with which the

PIANO.  
*p*

bo - som hath ceas'd to... heave, let us not think of the tem - pest

bo - som hath ceas'd to... heave, let us not think of the tem - pest

bo - som hath ceas'd to... heave, let us not think of the tem - pest

past, if we reach the ha - ven at last,..... let not the

past, if we reach the ha - ven at last,..... let not the

past, if we reach the ha - ven at last,..... let not the



heart for sor - rows grieve, with which the bo - som hath ceas'd to.....

heart for sor - rows grieve, with which the bo - som hath ceas'd to.....

heart for sor - rows grieve, with which the bo - som hath ceas'd to

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano part is in bass clef. The lyrics are: 'heart for sor - rows grieve, with which the bo - som hath ceas'd to.....'.

heave, if we reach the ha - ven, the ha - ven..... at last, if we

heave, if we reach the ha - ven, the ha - ven..... at last, if we

heave, if we reach the ha - ven, the ha - - ven at last, if we

This system continues the vocal and piano parts. The lyrics are: 'heave, if we reach the ha - ven, the ha - ven..... at last, if we'.

reach the ha - - ven at last,..... the..... ha - - - ven at

reach the ha - - ven at last,..... the..... ha - - - ven at

reach the ha - ven at last,..... the..... ha - - - ven at

This system concludes the vocal and piano parts. The lyrics are: 'reach the ha - - ven at last,..... the..... ha - - - ven at'.

\*  
last.  
last.  
last.  
8va.....  
ff f f

\* In performing the Opera these 8 bars are to be omitted.

\*  
last.  
last.  
last.  
ff

*Allegro pesante.*  
PIANO.  
f

cresc.



Two staves of piano music. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The music consists of chords and single notes. A *cres.* marking is present above the first staff. The piece ends with a *ff* marking and a *(Segue.)* instruction.

# FINAL AIR.

Two staves of piano music. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The music consists of chords and single notes. A *ff \** marking is present above the first staff. The tempo is marked *Allegro.*

Two staves of piano music. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The music consists of chords and single notes. A *ff* marking is present above the first staff. The tempo is marked *Allegro.*

Two staves of music. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The music consists of chords and single notes. A *ff* marking is present above the first staff. The tempo is marked *Allegro.*

Two staves of music. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The music consists of chords and single notes. A *ff* marking is present above the first staff. The tempo is marked *Allegro.*

\* Original Key D ♭.

oh what full de - light through my bo - som thrills, and a wild-er

glow my heart ..... in - stils! bliss un-felt, un - felt be-fore,

hope with - out, with - out al - loy, speaks with rap - tur'd, rap-tur'd tone,

of my heart the joy! Ah .....  
 Oh bliss, oh bliss un - felt, un - felt be - fore,  
 CHORUS. Oh bliss, oh bliss un - felt, nn - felt be - fore,  
 Oh bliss, oh bliss un - felt, un - felt be - fore,



*f* oh what full de - light through my bo - som thrills, and a wild - er

*f* oh what full de - light through my bo - som thrills, and a wild - er

*f* oh what full de - light through my bo - som thrills, and a wild - er

*f* oh what full de - light through my bo - som thrills, and a wild - er

glow my heart,..... my heart..... in -

glow my heart in - stils!

glow my heart in - stils!

glow my heart in - stils!

*cresc.* *ff*

-stils!

*p* oh what full de - light through my bo - - som

*p* oh what full de - light through my bo - - som

*p* oh what full de - light through my bo - - som

*più mosso.*

*p*

*cresc.*

thrills, and a wild - - er glow in my heart in -

thrills, and a wild - - er glow in my heart in -

thrills, and a wild - - er glow in my heart in -

*cresc.*

-stils, bliss un - felt be - - fore, hope with - -

-stils, bliss un - felt be - - fore, hope with - -

-stils, bliss un - felt be - - fore, hope with - -

*cresc.*



- out al - - - loy, with - - - - out al - - - - - loy!.. .....  
 - out al - - - loy, with - - - - out al - - - - - loy!.....  
 - out al - - - loy, with - - - - out al - - - - - loy!.....  
*ff*

ARLINE.

Ah !.....

.....

.....

.....

.....

*tempo primo.*

oh what full de - light thro' my bo - som thrills,

*pp*

and a wild - er glow in my heart in - stils!.....

oh, what full de - light thro' my bo - som thrills,

*pp*

and a wild - er glow my heart..... in - stils!

bliss un - felt, un - felt be - fore, hope with - out, with - out al - loy,

*pp*

speaks with rap - tur'd, rap - tur'd tone, of my heart the joy!

*rall.* *tempo.*

*colla voce* *f*



*f* al l..... oh what full de -

*f* Oh bliss, oh bliss un - felt, un - felt be - fore, oh what full de -

*f* Oh bliss, oh bliss un - felt, un - felt be - fore, oh what full de -

*f* Oh bliss, oh bliss un - felt, un - felt be - fore, oh what full de -

- light thro' my bo - som thrills, and a wild - er

- light thro' my bo - som thrills, and a wild - er

- light thro' my bo - som thrills, and a wild - er

- light thro' my bo - som thrills, and a wild - er

glow my heart,..... my heart..... in -

glow my heart in - stils!

glow my heart in - stils!

glow my heart in - stils!

*cresc.* *ff*

- stils!

*f* bliss un - felt be - fore, hope with - out al - loy, hope with -

*f* bliss un - felt be - fore, hope with - out al - loy, hope with -

*f* bliss un - felt be - fore, hope with - out al - loy, hope with -

*f* più mosso.

ah, ..... bliss!

out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

*8va*.....

oh,.....

out al - loy, hope with - out, yes, with - out al -

out al - loy, hope with - out, yes, with - out al -

out al - loy, hope with - out, yes, with - out al -

*8va*.....



what, oh what de - light, oh what de - light, *ff*

- loy, oh what de - light, oh what de - light, *ff*

- loy, oh what de - light, oh what de - light, *ff*

- loy, oh what de - light, oh what de - light, *ff*

8va.....

oh what..... de - light!

oh what de - - light!

oh what de - - light!

oh what de - - light!

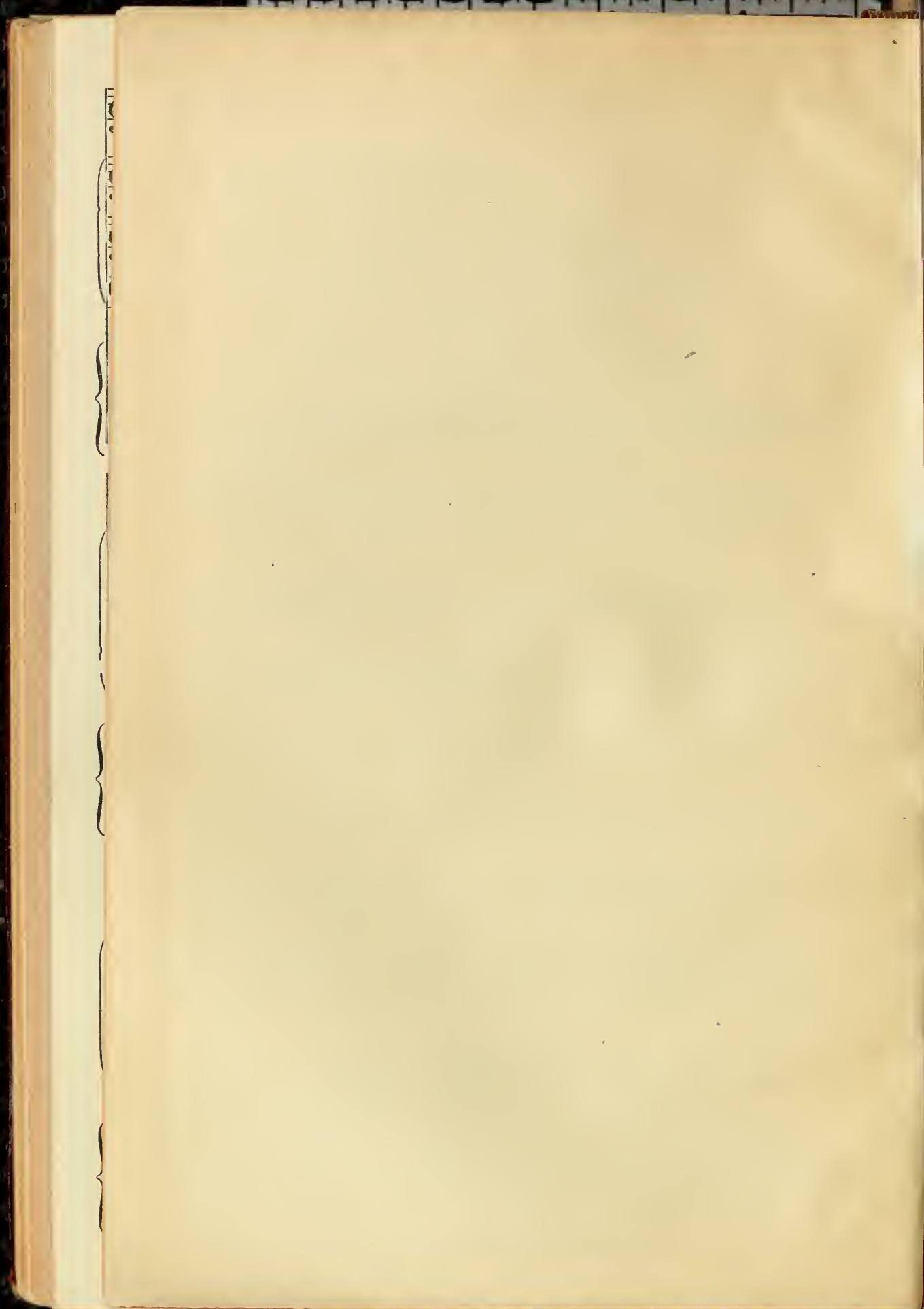
8va.....

8va.....

FINE.















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